

101 HITS FOR BUSKERS

BOOK 5 • PIANO/ORGAN EDITION WITH GUITAR CHORDS



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SUPERSTAR

Music by Andrew Lloyd Webber. Lyrics by Tim Rice

Moderately

Ev - 'ry time I look at you I don't un - der - stand, ———

Why you let the things you did get so out of hand. ———

You'd have man - aged bet - ter if you'd had ——— it planned, ———

Why'd you choose such a back - ward time and such a strange land? ———

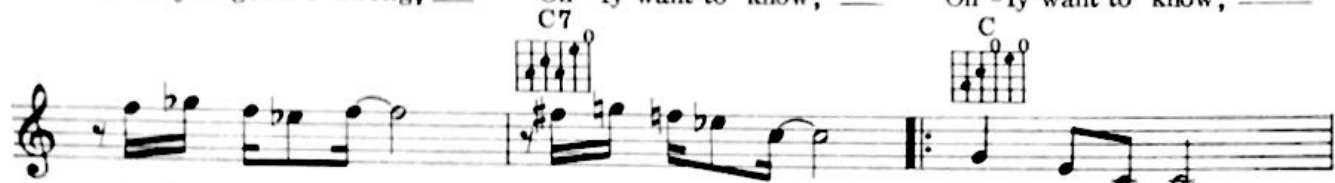
If you'd come to - day you would have reached a whole na - tion,

Is - rael in Four B. C. had no mass com - mu - ni - ca - tion.

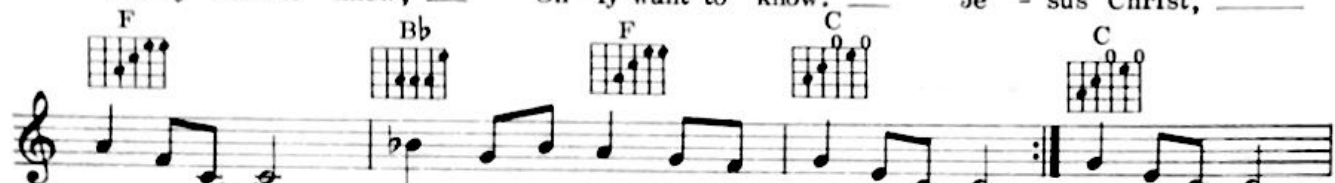
Don't you get me wrong, — Don't you get me wrong, — Don't you get me wrong, —



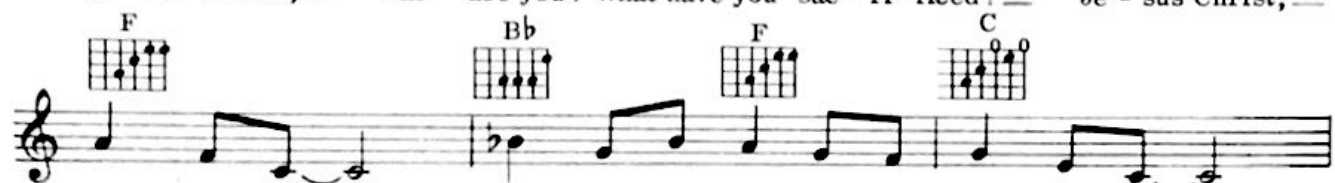
Don't you get me wrong, — On - ly want to know, — On - ly want to know, —



On - ly want to know, — On - ly want to know, — Je - sus Christ, —



Je - sus Christ, — Who are you? What have you sac - ri - ficed? — Je - sus Christ, —



Su - per - star, — Do you think you're what they say you are? —



Je - sus Christ, — Su - per - star, — Do you think you're what they



say you are? —



say you are? —



Je - sus Christ, — Su - per - star, — Do you think you're what they say you are? —

Repeat to fade

HONESTY

Words & Music: Billy Joel



1. If you search for ten-der-ness, — it is -n't hard to find. —
 2. I can al-ways find some-one — to say they sym-pathize. —



You can have the love — you need to live. —
 If I wear my heart out on my sleeve. —



And if you look for truth - ful-ness you might just as well — be blind; — It
 But I don't want some pret-ty face — to tell me pret-ty lies. —



al-ways seems to be — so hard — to give. —
 All I want — is some-one — to be-lieve. —

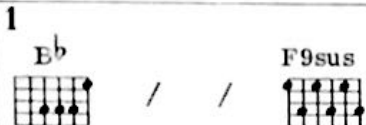
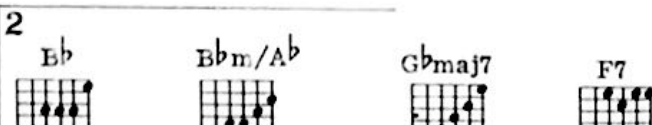




 Ev - 'ry-one is so un- true, ————— Hon - es - ty — is



 hard - ly ev - er heard, — But most - ly what I need from you. — *To Coda*

1  / / 2 

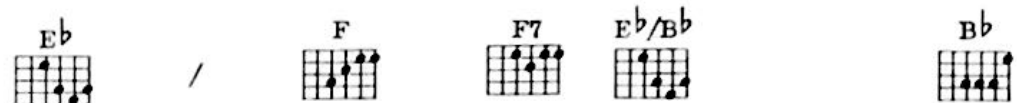
 I can find a lov - er, I can find a friend, —



 I can find a lov - er, I can find a friend, —



 I can have se - cur-i - ty — un - til the bit-ter end. —



 A - ny - one can com - fort me — with prom - is - es — a - gain — I know, —

I know.

When I'm — deep in-side of me, — don't be too con-cerned. —

I won't ask for noth-in' while I'm gone.

When I — want sin - cer-i-ty, tell me, where — else can I turn? — 'Cause

you're the one — that I — de-pend up-on. —

D.S. al Coda

⊕ CODA

SO YOU WIN AGAIN

Words & Music: Russ Ballard

Medium beat

A F#m Bm E E/G#

Doo doo doo doo Doo doo doo doo Doo doo doo doo

2 E A/E E E/G# A

Just to ad-mit one mis-take, — that can be

C#7/G# F#m

hard to take. — I know we've made them fall, —

Bm E A/E E E/G#

but on - ly fools — come back for more. — Be - ing the

A C#7/G#

fool I am — I fig-ured in all — your plans dar - ling.

F#m

Your per-fumed letters did - n't say — that you'd be leav - ing

Bm E A/E E E+/G# A



an - y day. So you win a - gain, —

F#m Bm Dm



you win a - gain. Here I stand a - gain, the los - er.

A F#m Bm



And just for fun — you took my love and run, — but love had just be - gun. —

F# Bm D



I can't re - fuse her but now I know — that I'm the fool — who

A F# Bm7



won your love, — To lose it all — when you come back,

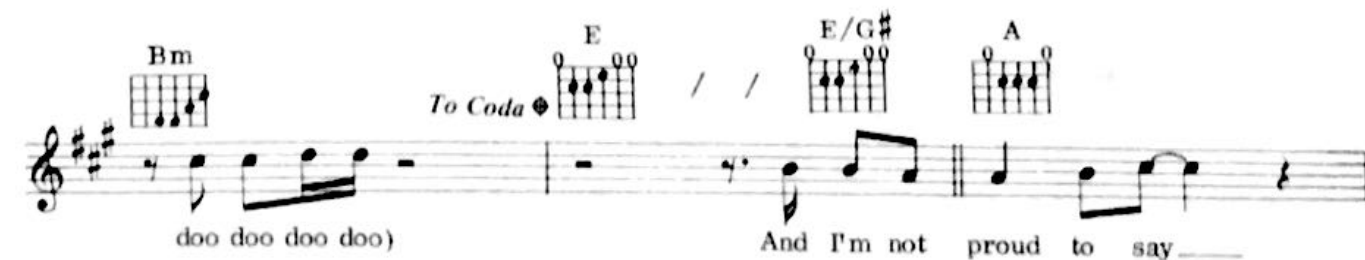
E A F#m



You'll win a - gain. (Doo doo doo doo doo doo doo)

Bm E E/G# A

To Coda



doo doo doo doo) And I'm not proud to say —

I let love slip a - way. _____ Now I'm the one -

— who's cry - in', — I'm a fool, there's no de - ny - ing,

When will my heart-ache end. _____ Will my whole

life de - pend _____ on fa - ding mem - o - ries. _____

D.S. al Coda

You took the game — this time with ease. _____

CODA

Doo doo doo doo

Repeat to fade

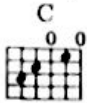
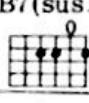
doo doo doo doo doo doo doo doo.

MEDITATION

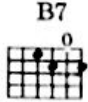
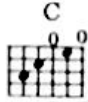
(Meditacao)

Music: Antonio Carlos Jobim. Original Words: Newton Mendonca
English Lyric: Norman Gimbel

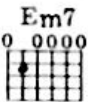
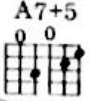
Moderately slow

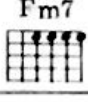
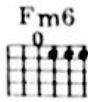
In my lone - li - ness
Though you're far a - way

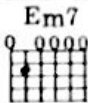
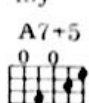
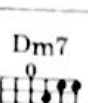
When you're gone — and I'm all — by my-self — and I — need your —
I have on - ly to close my eyes — and you — are back.

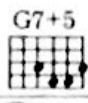

ca - res —
to stay. — I
I

just think of you — and the thought —
just close my eyes — and the sad —

— of you hold - ing me near — makes my lone - li-ness soon — dis - ap - pear —
ness that miss - ing you brings — soon is gone — and this heart — of mine sings —




Yes I love —

Fm6  Em7 

you so and that for me is all

Ebdim  Dm7  G7+5 

I need to know

C  B7(susE) 

I. B7  C  will wait for you

till the sun falls from out of the sky for what else can

Em7  A7+5  Dm7 

I do? I

Dm7  Fm7  Fm6 

will wait for you Me-di - ta -

Em7  A7+5  Dm7  G7 b9  1 C  Bb9 

- ting how sweet life will be when you come back to me Cmaj7 

C9  G7+5  2 C  Dbmaj7  3 C 

3

BAD, BAD LEROY BROWN

Words & Music: Jim Croce

Moderate Boogie-Rock tempo



1. Well, the South - side of Chi-ca - go is the bad - dest part of town
- roy he a gam - bler, and he like his fan-cyclothes
day 'bout a week - ago, Le - roy shoot-in' dice



And if you go down there you bet-ter just be - ware of a
And he like to wave his dia-mond rings in front of
And at the edge of the bar sat a girl name of Do-ris and



man name of Le-roy Brown. Now Le - roy more than trouble, you see he
ev - 'ry - bo-dy's nose. He got a cus - tom Con-ti - nen - tal, he got a
oh, that girl looked nice. Well, he cast his eyes up - on her, and the



stand 'bout six-foot - four; All the down - town la - dies call him
El - do - ra - do, too; He got a thir-ty-two gun in his
trou - ble soon be - gan, And Le - roy Brown he learned a



"tree-top lov - er", All the men just call him "Sir." }
pock-et for fun, - he got a ra - zor in his shoe. } And he's bad, -
les-son 'bout mess-in' with the wife of a jeal-ous man. }

CHORUS

G A7

— bad, Le-roy Brown, — the bad-dest man — in the whole damned town: —

B7 C D C To Coda 1.2. G

bad-der than old King Kong — and mean-er than a junk-yard dog. — 2. Now Le-
3. Well, Fri-

3. G A7

— Well, the two — men took to flight-in', and when they pulled them from the floor.

B7 C

— Le-roy looked — like a jig - saw puz - zle with a

D7 G D.S. al Coda

cou-ple of piec-es gone. — And he's bad

⊕ CODA G

— Yes, you were

B7 C D C G

bad-der than old King Kong, — and mean - er than a junk-yard dog. —

THE NAME OF THE GAME

Words & Music: Benny Andersson, Stig Anderson, Björn Ulvaeus

I've seen you twice — in a short time —
 It seems to me — For ev - 'ry time —

On - ly a week — since we start - ed —
 I'm get - ting more — o - pen heart - ed.

I was an im-pos-sib-le case, No one ev-er could reach — me.

But I think I can see in your face there's a lot you can teach — me,

— So I wan-na know, What's the name of the game,

Does it mean an - y - thing — to you? —

What's the name of the game, —

Can you feel it the way — I do? —

Tell me please — 'cause I have to know, I'm a

bash-ful child — be - gin - ning to grow. —

And you make me talk, — And you make me feel —

— And you make me show — what I'm try - ing to —

— con-veal. If I trust in you — would you let me down,

— Would you laugh at me? — If I said I care —

— for you — could you feel the same —

Chords: D, E, E/D, A, C#, F#m, E/D#, E, C#, F#m, E/D#, E11, A, D, A, D, G, D, A, D, F#m, A, G#m7, C#7, Dmaj7

1 Bm7 E11 F#m

— way too? I wan-na know the name of the game. —

C#m F#m C#m F#m

C#m F#m B 2 Bm7 E11

wan-na know

Em7 E11

Oh yes, I wan-na know: the name of the game.

A D E E/D

Does it mean an - y - thing — to you? —

A D E D

A D E E/D

What's the name of the game, — Can you feel it the way — I do? —

A D E D

Repeat to fade

What's the name of the game

DON'T GO BREAKING MY HEART

Words & Music: Ann Orson and Carte Blanche

Moderately

Don't go break-ing my heart — I could-n't if I tried.
And no - bo - dy told — us 'Cause no-bo - dy showed

us. Oh, hon-ey if I — get rest - less
And now it's up — to us — babe,

Ba-by you're not that kind. —
Oh, I think we can make — it.

Don't go break-ing my heart, — You take the weight off me. —
So don't mis-un - der - stand me, You put the light in my life. —

Oh hon - ey when you knock at my door, —
Oh — you put the spark — to the flame, —

F/C Eb F Eb

CHORUS

Ooo I gave you my key —
I've got your heart in my sights — Oo oo —

Cm7

No - bo - dy knows — it But

Eb F C G

when I was down — I was your clown —

Am

(cut) *

Oo oo —

Cm7

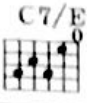
No - bo - dy knows — it, no-bo - dy know -

Bb F

ows it. Right from the start — I

C G Ab

gave you my heart. — Oh — oh —









I gave you my heart.






So, don't go break-ing my heart — I won't go break-ing your heart

To Coda



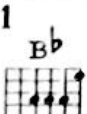




Don't go break-ing my heart.





1. 
 2. 

D% at Coda
make cut* to *

CODA 

Don't go breaking my

1. 


 2.3.4. 


Don't go break-ing my, Don't go break-ing my heart. I won't go breaking your heart

Repeat to fade

WAY DOWN

Words & Music: Layng Martine Jnr.

Moderate Rock Tempo



Babe, you're get-ting clos - er, The lights are go - in' dim -
Ooh, my head is spin - nin', You got me in your spell,



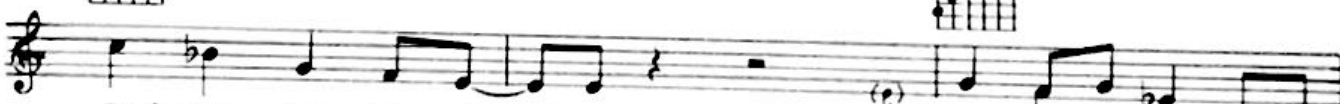
The sound --- of your breath - in' has
A hun - dred ma - gic fin - gers on a



made the mood I'm in. --- All of my re - sis-
whirl-ing car - ou - sel- F7 --- The med - i - cine with - in -



- tance ly - in' on the floor. ---
me, no doc - tor could pres - cribe. Your



Send - ing me to pla - ces I've nev - er been be - fore.
love is do - in' some - thing that I just can't des - cribe.



tacet - - - - -

Ooh --- and I can feel it, feel - it, feel -



CHORUS



- it, feel - it.

Way down where the mus - ic plays, -

Way down like a ti - dal wave, — Way down where the fir-es blaze, — Way
down, — down, — way way on

down, (way on down) down)

Hold me a - gain as tight —

— as you can, I need you so, so ba - by let's go (way down) way down where it
feels so good, — Way down where I hoped it would, — Way down where I
nev-er could, — Way down — down —

Way, way on down. (way on down, way on down)

SUMMER BREEZE

Words & Music: James Seals and Darrell Crofts

Slowly

Am7 Dm7 Am7 Dm7

No no no no, It's all in my mind.

Am7 Dm7 Am7 Dm7 Em7 Dm7

No no no no, It's all in my mind.

Dm7 Em7 Dm7 G11

Sum-mer breeze makes me feel fine, — blow-in' thru' the jasmine in my mind.

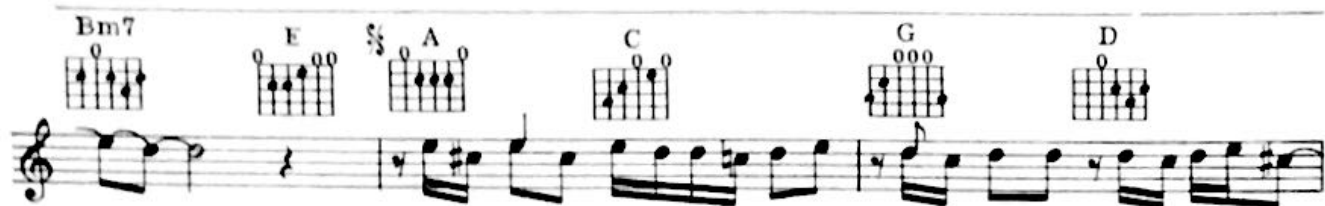
C C11 Dm7

Oh sum-mer breeze —

Em7 Dm7 G11 C

1 To Coda

makes me feel fine, — blow-in' thru' the jasmine in my mind, — all in your mind..



See the curtains hanging in the window in the eve-ning on a Fri-day night
See the smile waiting in the kitchen, good cook-ing and a pa-per too;



A lit-tle light shi-ning thru' the win-dow, lets me know ev'ry ev'ry-thing's al-
Feel the arms reachin' out to hold me, in the ev - ening, when the day is



-ri-i-i-i-i-i-ght. _____
thr-ou-ou-ou-ou-ough. _____

Sweet days in sum-mer, the



jas-mine's in bloom, — Ju-ly is dressed up and play-ing a tune when I come



home from a hard — day's work, — And you're wait-in' there, — not a care —



in the world. _____



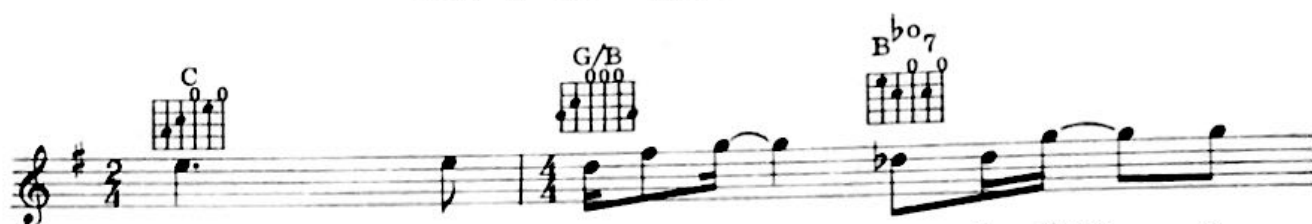
WE'RE ALL ALONE

Words & Music: Boz Scaggs

Moderately slow



Out-side the rain — be-gins — and it may nev - er
Close your eyes — Alm - ie, — and you can be with
Once a sto - ry's told — it can't help but grow



end.
me.
old.

So cry no more — on the shore, — a
'Neath the waves, — through the caves — of
Ro-ses do, — lov - ers too, — so



dream will take us out to sea —
hours long for - got - ten now, —
cast your sea-sons to the wind, —

for -
we're
and



- ve - er - more, —
all a - lone, —
hold me dear, —

for - ev - er - more. —
we're all a - lone. —
oh, hold me dear. —



Close the win - dows, calm the light, — and it will be — all

Em G7 C

right, no need to both - er now.

G/B Bb°7 Am7 D7

To Coda

Let it out, — let it all — be - gin, learn how to pre - tend. —

D.S. (no repeats)

G Am7 G/B Am7 al Coda

⊕ CODA Am7 D7 D7/C

-gin, all's for - got-ten

Bm7 Em7 Am7 Am7/D

now, — my love, — we're all a - lone. —

G Am7 G C F Gsus4

MISS YOU NIGHTS

Words & Music: Dave Townsend

Medium beat

I've had many times - I can tell you, - Times when in-o - cence - I'd
di-a-monds - stud my hea-ven, - South-ward burning lie - the

trade for com-pa-ny - and child-ren - saw me cry-ing. -
jewels that eye your place - and the warm winds - that em-brace me.

I thought I had my share of that, But these miss you nights -
Just as sure - ly kissed your face, Yea these miss you nights -

are the long-est. Mid-night How I
they're the long-est.

missed you, how I missed you. I'm not like-ly - to tell. I'm a man - and cold daylight buys the

pride I'd rath-er sell all my se-crets - all my se-crets are a wast-ed af-fair,
you know them well. Think-ing - of my go-ing,

Bb F Dm7 Gm7 C F

How to cut the thread and leave it all be-hind, Look-ing wind-ward —

Dm7 Bb F C

for my com - pass — I take each day — as it ar-rives, But these

Bb C C7 F F7

miss you nights — are the long-est. —

Bb C Am Dm Gm

Lay down — lay down all thoughts — of your sur-ren-der, — It's on-ly me-who's killing

C Bb C Am Dm

time. Play down — play down all dreams and themes once re-mem-bered,

Bb Csus4 C7 F Dm

It's just the same, — this miss you game.

Bb F C Bb

Yes these miss you nights

Gm7/C C Gm/F F

are the long-est. —

RIVERS OF BABYLON

Words & Music: Farian, Reyam, Dowe and McMaughton

The musical score is written for guitar and voice. It consists of six staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The guitar part includes several chords: G (0000), D (0000), C (0000), and G (0000). The vocal part includes the following lyrics:

By the riv-ers of Ea-by-lon — there we sat down,
 Yeah — we wept when we re-mem-bered Zi - on.
 By the riv-ers of For there, they that car-ried us a-way in cap-tiv - i - ty, — re-
 -quir-ing of us a song. Now how shall we sing the Lord's song — in a
 strange land? For there, they that ah —
 ah —

To Coda

Let the

words of our mouths and the med-i-ta-tions of our hearts be ac-

cept-a-ble in thy sight here to-night. Let the

— By the riv-ers of Ea-by-lon, — there we sat down, Yeah we

wept when we re-mem-bered Zi-on. *1* By the riv-ers of *2 D% at Coda* Ah

CODA

—(ah) — Ey the riv-ers of Ba-by-lon —

there we sat down, Yeah we wept

when we re-mem-bered Zii-on. *Repeat to fade*

Ey the riv-ers of

13 KNOWING ME, KNOWING YOU

Word & Music: Benny Andersson, Stig Anderson and Bjorn Ulvaeus

Chord diagrams: D, Em, Em7, F#m7, Bm, Asus4, A, G, Em, Bm add9.

Lyrics:

No more — care — free — laugh — ter, —
 Mem — 'ries, — good days, — bad days, —

Si — lence — e — ver —
 They'll be — with me —

af — ter. — Walk — ing through an emp — ty house —
 al — ways. — In — these old fa — mil — iar rooms —

tears in my eyes. —
 child — ren would play. —

This is where the sto — ry ends, — this is good — bye. —
 Now there's on — ly emp — ti — ness, — no — thing to say. —

Know — ing me, know — ing you, — there is no — thing we can do —

— Know-ing me, know-ing you, we just have to face it, this time—

 we're through. Break-in' up is nev - er

 ea - sy, I know but I have to go. Know-ing

 me, know-ing you, it's the best — I can do.

 To Coda ♦

 D% at Coda

 Know-ing me, know-ing

 CODA Repeat to fade

 do.

14 JOLENE

Words & Music: Dolly Parton

Fairly bright tempo

Jo - lene, Jo - lene, Jo - lene, Jo -

-lene, I'm beg - ging of you, please don't take my
please don't take him just be - cause - you

man. Jo -
can. Your
Cm Eb Fb

beau - ty is be - yond com - pare, with flam - ing locks of
smile is like a breath of spring, your voice is soft like

au - burn hair, with iv - 'ry skin and eyes of em - 'rald
sum - mer rain, and I can - not com - pete with you,

1 Cm
green. Your

2 Cm
Jo - lene. He

To Coda

talks a - bout — you in his sleep and there's no - thing I — can

 do to keep — from cry - ing when he calls your name Jo - lene.

And I can eas - 'ly

 un - der - stand — how you could eas - 'ly take my man, — but you

 don't know what he means to me Jo - lene.

D.S. al Coda
(with repeat)

 Jo - can.

Jo - lene

Jo - lene.

15

YOU NEVER DONE IT LIKE THAT

Words: Howard Greenfield. Music: Neil Sedaka

Moderately, in 2

G C

You're so ter - rif - ic; — ooh. — You nev - er
 My lips are burn - in'; — yeah. — You nev - er
 My mind is blow - in'; — ooh, — You nev - er

done it like that. You've nev - er been this way be-fore. —
 done it like that. I thought the flame was dead and gone. —
 done it like that. You got me climb-in' up the wall. —

done it like that. You've nev - er been this way be-fore. —
 done it like that. I thought the flame was dead and gone. —
 done it like that. You got me climb-in' up the wall. —

C

To be spe - cif - ic, — ooh, — You nev - er
 But you've been learn - in'; — yeah, — You nev - er
 My love is grow - in'; — yeah, — You nev - er

done it like that. Who went and o - pened up the door? —
 done it like that. How long has this been go - in' on? —
 done it like that. You know you make me ten feet tall. —

To Coda

G Fm7

Ooh, —



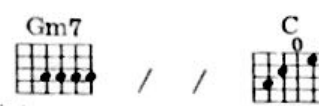
 who's been teach- in' you? — Show me the man —



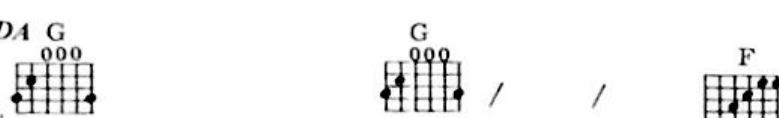
 and let me shake his hand. — Hey, look at me; —



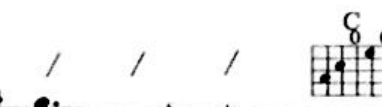
 I feel just like Co - lum - bus, I did dis -



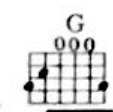
 - cov - er you're — some kind of lov - er. — *D.S. al Coda*

⊕ CODA 

 Ooh, what you're do - in', — Ooh, what you're



 do - in', — Ooh, what you're do - in', — You nev - er



 done it, you nev - er done it, you nev - er done it like that. Ooh, what you're *Repeat to fade*

16 FERNANDO

Words & Music: Benny Andersson, Stig Anderson and Björn Ulvæus



Can you hear the drums Fer-nan-do?
They were clo-ser now Fer-nan-do,
Now we're old and grey Fer-nan-do,

I re-mem-ber long a-
Ev-ry hour, ev-'ry min-
And since many years I



-go an-oth-er star-ry night like this.
-ute seemed to last e-ter-nal-ly.
hav-n't seen a ri-fle in your hand.

In the fi-re-light Fer-
I was so a-fraid Fer-
Can you hear the drums Fer-



-nan-do,
-nan-do,
-nan-do?

you were hum-ming to your-self and soft-ly strum-ming your gui-
we were young and full of life and none of us pre-pared to
Do you still re-call the fright-ful night we crossed the Ri-o



-tar. I could hear the dis-tant drums and sounds of bu-gle calls were com-ing from a-
die. And I'm not a-shamed to say the roar of guns and can-nons
Grande? I can see it in your eyes how proud you were to fight for





-far, al-most made me cry.
free-dom in this land.



There was something in the air that night, — the stars were bright, — Fer-nan-

- do.  

They were shin-ing there for you and me, — for li -

- ber - ty,  Fer - nan - do.  Though we nev-er thought that we could lose -

 there's no re - gret.  

 If I had to do the 

same a - gain, — I would — my friend, — Fer-nan - do

 *To Coda* 

- do.

 *D.C. al Coda*

 *CODA* 

If I had to do the same a - gain, — I would —

 *Repeat to fade*

— my friend — Fer-nan - do. If I had to do the

17 EVERGREEN

Words: Paul Williams. Music: Barbra Streisand

Moderately, with feeling

Love, soft as an ea - sy chair;
Love, fresh as the morn - ing air.
One love that is
shared by two, I have found
with you. Like a
rose un - der the A - pril snow,
I was al - ways cer - tain

Chords:
A, B/A, Pm/A, A, A/G#, F#m, C#m7, Bm7, G, E, E7sus4, E7, D/E, Bm7, D/E

love would grow. Love _____

age - less and ev - er - green, _____

sel - dom seen by two. _____

You and I will make

each night a first, Ev - 'ry

day a be - gin - ning. _____

Spi - rits rise and their dance is un - re -

- heard. They warm and ex - cite us

D/E Amaj7
 'cause we have the bright - est love. Two lights that
 Gmaj7/A Em7 D/E
 shine as one, morn - ing glo - ry and the -
 A A/G# F#m
 mid-night sun.
 C#m7 G/A
 sail a - bove; Time, we've learned to
 Dmaj7 Dm(maj7) A
 Time won't change the
 mean-ing of one love, age-less and
 B/A E^b/A
 ev - er ev - er
 A E^b/A B/A C/A
 -green
 B/A B^b/A A

18 HAIR

Words: James Rado and Gerome Hagni
Music: Galt MacDermot

Moderately Slow Beat

Cm Ab Cm Eb
 Dar - lin', give me a head with hair, — Long beau-ti - ful hair, —

Cm Ab Cm Eb Gm Eb
 Shin - ing, gleam - ing, steam-ing, flax-en, wax-en, Give me down to there hair.

Gm Bb Gm Eb Gm Bb7
 Shoul-der length or long-er, here, ba - by, there, mom-ma, ev - 'rywhere, daddy, daddy,

Cm Ab Cm Eb Bb7 Eb7
 Hair, hair, hair, hair, hair, hair, hair, hair, Flow it, show it, long —

Ab Bb7 Eb Bb11 Cm Ab
 — as God can grow it, my — hair. Let it fly in the breeze, and get

Cm Eb Cm Ab Cm Eb
 caught in the trees, Give a home to the fleas — in my hair. A

Gm Eb Gm Bb

home for fleas, — (yeah) a hive for — bees (yeah) a

Gm Eb Gm Bb7

nest for birds, There ain't no words for the beau-ty, the splen-dour, the wonder of my

Cm Ab Cm Eb Bb7 Eb7

Hair, hair, hair, hair, hair, hair, — hair. Flow it, show it, long —

Ab Bb7 Eb Bb11 Dm G7

— as God can grow it, my — hair. I want it long, straight, cur-ly, fuz -zy,

Dm G7 Gm Cm

snag-gy, shag-gy, rat - ty, mat - ty, oil - y, greas - y, fleec - y, shin-ing,

Gm Cm Cm7 F7

gleam-ing, steam-ing, flax - en, wax - en, knot - ted, pol - ka dot - ted,

Cm7 F7 Cm F7

Twist-ed, bead-ed, braid-ed, pow-dered, flow-ered, and con - fet - tied,





Ban-gled, tan - gled, span-gled and spa - ghet - tied. They'll be






ga ga at the go go when they see me in my to - ga, My






to - ga made of blond, — bril - liant - tined, bib - li - cal hair. My








hair like Je-sus wore it, Hal-le - lu-jah, I a-dore it, Hal - le - lu-jah: Ma-ry loved her son,








Why don't my moth-er love me? Hair, hair, hair, hair, hair, hair, hair, -hair. Flow it







show it, long — as God can grow it, my — Hair. Flow it,







Show it, long — as God can grow it, my — hair.

EASY TO BE HARD

Word: James Rado and Gerome Ragni
Music: Galt MacDermot

Moderately

How — can peo - ple be so heart - less? How — can peo - ple
How — can peo - ple have no feel - ings? How — can they ig -

be so cruel? Ea - sy to be hard. Ea - sy to be
-nore their friends? Easy to be proud. Ea - sy to say

cold. "No".

Es - pe - sc'ly peo - ple who care a - bout stran - gers, who care a - bout e - vil and

so - cial in - jus - tice. Do you on - ly care a - bout the bleed - ing crowd?

How — a - bout a need - ing friend? How — can peo - ple

To Coda



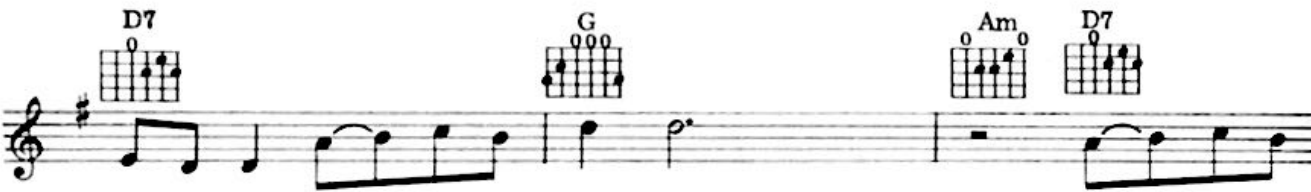
 be so heart-less? How _____ can peo-ple be so cruel? Ea-sy to give



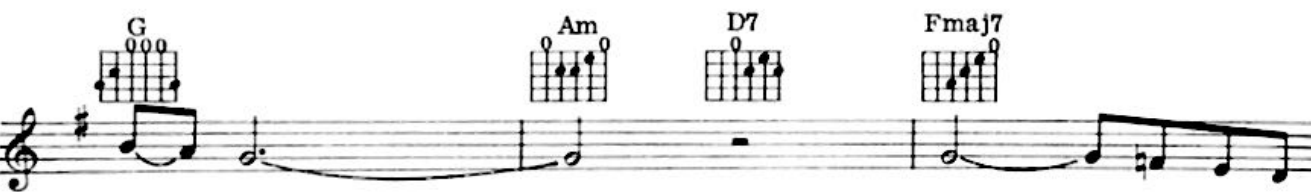
 in, Ea - sy to help out. _____



 How _____ can peo - ple have no feel - ings? You _____ know I'm hung



 up on you. Hard _____ to sur - ren - der, Hard _____ to be



 ea - sy. _____ How _____ can peo-ple



 be so heart - less? How _____ can peo-ple be so cruel? Ea-sy to be



 hard, proud, Ea-sy to be cold. _____ Ea-sy to be

 Ea-sy to say "No". _____ Ea-sy to be

Repeat to fade

FIDDLER ON THE ROOF

(From the Musical Production "Fiddler On The Roof")

Music: Jerry Bock. Lyrics: Sheldon Harnick

Moderately

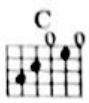
1. A - way a - bove my head I see the strang - est
un - ex - pect - ed breeze could blow him to the

sight, A fid - dler on the roof, who's
ground, Yet af - ter ev - 'ry storm, I

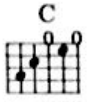
up there day and night; He fid - dles when it
see he's still a - round; What - ev - er each day

rains, He fid - dles when it snows, I've
brings, This odd out - land - ish man; He

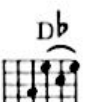
nev - er seen him rest, Yet on and on he
plays his sim - ple tune, As sweet - ly as he



 goes. { What does it mean, this fid-dler on the roof, Who

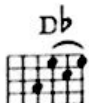
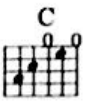
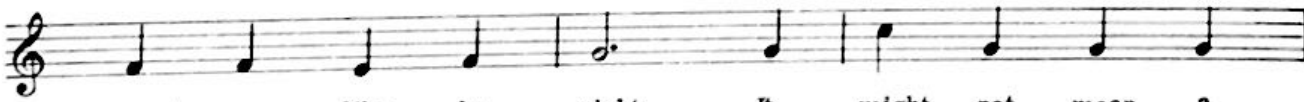
 fid - dles ev - 'ry night and fid - dles ev - 'ry noon? Why should he pick so

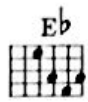
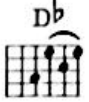
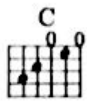



 cu - ri - ous a place to play his lit - tle fid - dler's tune? 2. An



 tune? A fid - dler on the roof, A




 most un - like - ly sight, It might not mean a

 thing, But then a - gain it might!

PROMISES, PROMISES

Words: Hal David. Music: Burt Bacharach

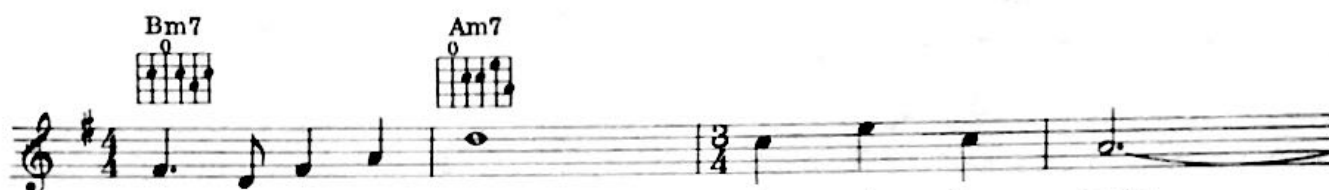
With fire



Prom - is - es, prom - is - es, I'm all through with prom - is - es, prom - is - es,
Prom - is - es, prom - is - es, this is where those prom - is - es, prom - is - es,

Bm7

Am7

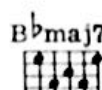


now! I don't know how
end! I won't pre - tend

I got the nerve
that what was wrong

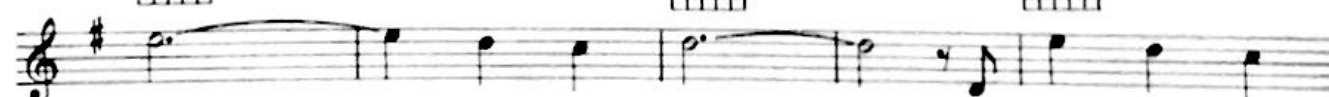
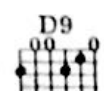


to walk out, If I shout, re - mem - ber
can be right. Ev - 'ry night I'll sleep now,



I feel free.
no more lies.

Now I can look at my -
Things that I prom - ised my -



-self and be proud,
-self fell a - part, I'm laugh - ing out
But I found my

Gmaj9

loud! _____ Oh, _____
heart! _____

G A/G C D/C Bm7

Prom-is-es, their kind of prom-is-es can just de-stroy your life. — Oh,

G A/G C D/C Bm7

prom-is-es, those kind of prom-is-es take all the joy from life! — Oh,

G A/G C D/C

prom-is-es, prom-is-es, my kind of prom-is-es _____

(tacet - -) Gmaj7 G9/6 F6/G F6/D F6/G

— Can lead to joy and hope and love, _____ Yes,

Bmaj7 B6 Bmaj7 B6 Bmaj7 Gmaj9 Gmaj7 Gmaj9 Gmaj7 G

love. _____

RETURN TO SENDER

Words & Music: Otis Blackwell and Winfield Scott

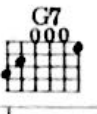
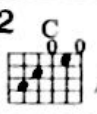
Moderately

The musical score is written on a single staff in treble clef, 4/4 time. It includes guitar chords indicated by letters and numbers above the staff. The lyrics are written below the staff, with some words split across lines. The score is divided into several measures, with some measures containing rests or specific musical notations like 'tacet'.

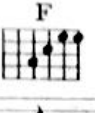
Chords: C, Am, Dm, G7, C, Am, Dm, G7, C, F, G7, F, G7, C, F, G7, D7.

Lyrics:

I gave a let - ter to the post - man; — he put it in his
 So then I dropped it in the mail - box — and sent it Spe - cial
 sack.
 D. Bright and ear - ly next morn - ing, — he
 Bright and ear - ly next morn - ing, — it
 brought my let - ter back. } She wrote up - on it: Re - turn — to
 came right back to me.
 send - er, ad - dress un - known, No such
 num - ber, no such zone. We had — a
 quar - rel, a lov - er's spat, I write I'm

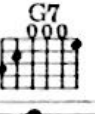

sor - ry but my let - ter keeps com - ing back. zone.



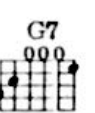
This time I'm gon - na take it my - self and put it right in her

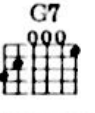



hand. And if it comes back the ve - ry next day,

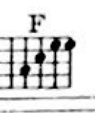
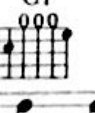
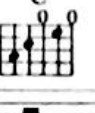



Then I'll un - der - stand — the writ - ing on it. Re - turn — to

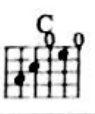


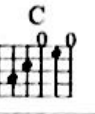


send - er, ad - dress un - known,

No such num - ber, no such



zone. zone.

AN AFFAIR TO REMEMBER

Words: Harold Adamson and Leo McCarey
Music: Harry Warren

Moderately

The musical score is written on a single treble clef staff in F major (one flat). It consists of five lines of music. Each line includes guitar chord diagrams above the staff and lyrics below. The tempo is marked 'Moderately'. The lyrics are: 'Our love affair is a wondrous thing, That we'll re-join in re-mem-ber-ing. Our love was born with our first embrace, And a page was torn out of time and space. Our'.

Our love af - fair is a

wond - rous thing, That we'll re -

- join in re - mem - ber - ing. Our

love was born with our first em - brace, And a

page was torn out of time and space. Our

Chords shown: F, F^o, C, Cm, Gm, C7, F, Dm7, G, Em7, C, Am7, Dm7, G9, G7, Gm7, C9, C⁺.

love af - fair may it al - ways be a

flame to burn through e - ter - ni - ty. So,

take my hand with a fer - vent pray'r, That

we may live and we may share a

love af - fair to re - mem - ber. Our

ber.

FROM RUSSIA WITH LOVE

Words & Music: Lionel Bart

Moderately

From Rus - sta with love I fly to

you, Much wi - ser since my good - bye to

you, I've tra - velled the world to learn, I

must re - turn from Rus - sta with love.

I've seen pla - ces, fac - es, and smiled for a

mo - ment, but oh, you haun - ted me

Chord diagrams: Em, F#7, B7, Em, Em7, Em6, Am6, B7, E7, Am, Em, B7, Em, Am, D7, G, Am7, D7

G Gmaj7 G6 Am7 D7

so. _____ still my tongue tied young pride, Would

G B7 Em Am6

not let my love for you show, _____ In case you said

B7 F#7 B7 Em

no. _____ To Rus - sia I flew but

F#7 B7 Em Em7 Em6

there and then, I sud - den - ly knew you'd

Am6 B7 E7

care a - gain, My run - ning a - round is

Am Em B7 B7(b9) B7

through, I fly to you from Rus - sia with

1 Em 2 Em

love. _____ From love. _____

DOES YOUR MOTHER KNOW

Words & Music: Benny Andersson and Bjorn Ulvaeus

Medium Rock

1. You're so hot — teas-ing me — so you're blue —
 2. I can see — what you want — but you seem —

— but I can't take a chance on a chick like you, —
 — pret-ty young to be search-ing for that kind of fun, —

It's some-thing I could-n't do. — There's that look —
 So may-be I'm not the one. — You're so cute, — I

in your eyes, — I can read — in your face that your
 like your style, — And I know — what you mean when you

feel-ings are driv-ing you wild, — Ah, — but girl you're on-ly a child. —
 give me a flash of your smile, —

CHORUS

Well, I could dance with you hon-ey, if — you think it's fun-ny, does

C G C Csus

— your mo-ther know that you're out? And I could chat with you, ba-by, flirt—

C Csus C G

— a lit-tle may-be, Does your mo-ther know that you're out?— Take it

C/G Cm/G G Cm/G

ea - sy, bet-ter slow down girl, — that's no way to go. —

G Cm/G G C/G Cm/G

Take it ea - sy, try to cool it, girl, — play it

G Cm/G 1 G Cm/G 2 G Cm/G

nice and slow. — (Does your mo-ther know? —) mo-ther know? —)

G C

Well, I could dance with you, hon-ey, if — you think it's fun-ny, does.

G C Csus

— your mo-ther know that you're out? — And I could chat with you, ba - by, flirt—

C Csus C G Repeat to fade

— a lit-tle may-be, Does your mo-ther know that you're out? — Well, I could

26 AT SEVENTEEN

Words & Music: Janis Ian

Moderately

C




I learned the truth at sev - en - teen — that love was meant for beau-
brown-eyed girl in hand - me downs — whose name I nev - er could —

G7



— ty queens. — And high - school girls — with clear - skinned smiles — who
— pro - nounce, — said "Pit - y, please, — the ones — who serve, — they

C



mar - ried young and then — re - tired. — The
on - ly get what they — de - serve." — The

Dm



val - en - tines I nev - er knew, — the Fri - day night cha - rades
rich re - la - tioned home - town queen — Mar - ries in - to what —

G7



— of youth, — Were spent on one — more beau - ti - ful, — At
— she needs: — A guar - an - tee — of com - pa - ny — And

sev - en-teen I learned the truth. — And
 ha - ven for the eld - er - ly. — Re -

those of us — with rav - aged fac - es, lack-ing in the soc-
 -mem - ber those — win the — the game — lose the love — they sought

- cial grac - es, Des - p'rate-ly — re - mained — at home — in-
 to gain — In - de - ben - tures — of qual - i - ty — and

-vent - ing lov - ers on — the phone — Who called to say, — "Come dance
 du - bi - ous in - teg - ri - ty. — Their small town eyes — will gape

— with me," — and mur-mured vague ob - scen - i - ties. —
 at you in dull — sur - prise, — When pay - ment due —

It is-n't all it seems at sev - en-teen. A
 ex-ceeds accounts received at sev - en-teen.

2

PIANO MAN

Words & Music: Billy Joel

Moderately

It's nine o'clock on a Sat-ur-day,
John at the bar is a friend of mine,

The reg-u-lar crowd shuf-fles in.
He gets me my drinks for free.

There's an old man sit-ting next to me,
And he's quick with a joke or to light up your

Mak-in' love to his ton-ic and gin.
smoke, But there's someplace that he'd rath-er be.

He says "Son, can you play me a mem-o-ry?
He says "Eill, I be-lieve this is kill-ing me,"

I'm not real-ly sure how it goes,
As a smile ran a-way from his face, "Well I'm

Chords: C, Em/T, Am, C/G, F, C/E, D7, G, C, Em/B, Am, C/G, F, G11, C, F/C, Cmaj7, G11, C, Em/E, Am, C/G, F, C/E, D7, G

C Em/B Am C/G

sad and sure that it's sweet and I knew it com - plete, When

F G11 C Am

I wore a young - er man's clothes." If

I could get out of this place." { Da da da

Am/G D7/F# F Am Am/G

de de da. Da da de de

D7/F# D7 G G/F C/E

da da da da.

G7/D C Em/B Am C/G

Sing us a song, you're the pla-no man

F C/E D7 G C

Sing us a song to - night. Well, we're all in the

Em/B Am C/G F G11

mood for a mel-o - dy, And you've got us feel - in' al -

C F/C Cmaj7 1 G11 2 G11 C

- right. Now

YOU'RE SO VAIN

Words & Music: Carly Simon

Moderately

Am7 G/A Am (no 3rd) Am7 G/A Am (no 3rd)

You walked in - to the par - ty like you were
 had me sev - er - al years a - go, when
 hear you went up to Sar - a - to - ga, and

F C/F F Am7

walk - ing on - to a yacht; Your hat stra -
 I was still quite na - ive; Well, you
 your horse nat - 'ral - ly won; Then you

Am7 G/A Am (no 3rd) Am7 G/A Am (no 3rd)

te - gi - c'lly dipped be - low one eye, Your
 said that we make such a pret - ty pair, And
 flew your Lear jet up to No - va Sco - tia, to see the

F C/F F Am7 Fmaj7 G

scarf, it was ap - ri - cot, You had one eye in the
 that you would nev - er leave. But you gave a - way the
 to - tal e - clipse of the sun. Well, you're where you should be

Em7 Am7 F

mir - or as you watched your - self ga -
 things you loved and one of them was
 all the time and when you're not you're





-votte and all the girls dreamed that they'd be your part-ner, they'd
 me, I had some dreams, they were clouds in my cof-fee, clouds
 with some un-der-world spy or the wife of a close friend, wife-

CHORUS



— be your part - ner and
 — in my cof - fee and
 — of a close friend and

You're — so — vain, —




— you probb'ly think this song is a - bout — you. You're — so — vain —





— I'll bet you think this song is a - bout — you. Don't — you? Don't —



1.2. 3.

— you? — You — you? — You're — so — vain —
 Well, I




— you probb'ly think this song is a - bout — you. —

Repeat to fade

NOBODY DOES IT BETTER

Words: Carole Bayer Sager. Music: Marvin Hamlisch

The musical score is written for guitar and voice. It consists of six systems of music, each with a guitar line and corresponding lyrics. Chords are indicated by letters above the guitar staff, and fingerings are shown with numbers 0-4. The key signature has one sharp (F#).

System 1: Chords: C, Cm, G7. Lyrics: No - bo - dy does it bet - ter, No - bo - dy does it bet - ter,

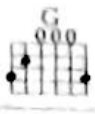
System 2: Chords: C, Cm, G, G7. Lyrics: makes me feel sad for the rest, some-times I wish some-one could.

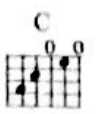
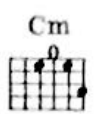
System 3: Chords: C, Cm, E7-9+5, E7-9, Em7. Lyrics: No-bo - dy does it half as good as you, No-bo - dy does it quite the way you do.

System 4: Chords: Am7, Am7/D, D7, G, G7, G°, Cm, F#. Lyrics: Ea - sy, you're the best, Did you have to be so good?

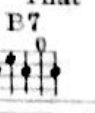
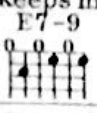
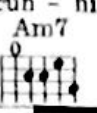
System 5: Chords: G, G7/B, C, Cm. Lyrics: I was - n't look - in' but some-how you found me, The way that you hold me when- ev - er you hold me,

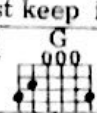
System 6: Chords: G, G7/B, A9, Ab9. Lyrics: I tried to hide from your love light, There's some kind of mag - ic in - side you,



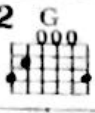
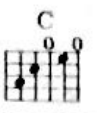
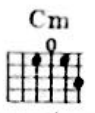



But like hea-ven a - bove - me, ——— the spy who loved - me — is
 That keeps me from run - nin' ——— but just keep it com - in', ———

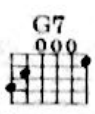




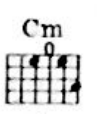


keep - in' all my se - crets safe to - night.
 how'd you learn to do the things you

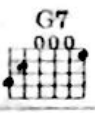
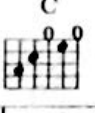
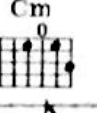
2 



do ? And no - bo - dy does ——— it

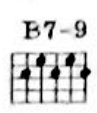
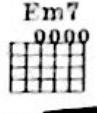
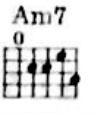
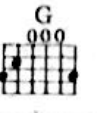




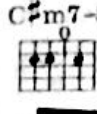
bet - ter, ——— makes me feel sad ——— for the

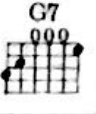
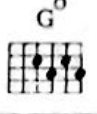




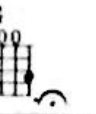
rest. No - bo - dy does ——— it ———

— half as good as you, Ba - by, ba - by,

ba - by you're the best.

30 GONE, GONE, GONE,

Words & Music: L. Russell Brown and L. Hayward

Moderately

Em

B/D#

It's a mys - te - ry — I can - not — ex - plain, —
I can't sleep — at night, — got no ap - pe - tite, —

G/D

C#m7 (b)

on - ly things — I got — are heart - aches — and pains. She's
ev - 'ry - thing — is wrong, but used to — be right, since she's

Cm7

gone, gone, gone, gone, — My ba - by's gone.

Em

I won - der, won - der, won - der where she's

Cm7

1

gone, gone, gone, gone, — My ba - by's gone.

Em

2

My ba - by's gone.

Em

To Coda

31 DAYTIME FRIENDS

Words & Music: Ben Peters

Moderately (not too slow)

And he'll tell — her he's work-ing late — a-gain —

But she knows too well — there's some — thing go — in'

on. She's been neg-lect — ed, and she needs —

a friend, So her trem-bling fin — gers dial — a tel — e-phone

Lord, it hurts — her o — ver there's no

do-in' this — a — gain, He's the best friend that her hus-
peace of mind, just a long — ing for the way —

— band ev — er knew. When she's
— things should have been. And she'

lone won - ders ly he's more than just a friend, — He's the
 why some men nev er find — that a

CHORUS
 one she longs — to give — her bo - dy to. —
 wo-man needs — a lov - er and — a friend — Day-time friends

— and night - time lov - ers, hop-ing no - one else — dis - cov -
 — ers where they go, — what they do, — in their se -
 - cret hide - a - way. — Day - time friends — and night - time lov -
 — ers, they don't wan - na hurt — the oth - er, — so they love —
 — in the night - time — and shake hands — in the light of day. —
 And when it's — Day-time friends —

1
 2 *D.S. to fade*

G C/G G C/G
 G C/G G C/G
 G C/G G C/G
 C G Em
 Am D7 G
 C G C
 G C G
 C/G G C/G G C/G

GOLDFINGER

Words: Leslie Bricusse and Anthony Newley
Music: John Barry

Slowly

Gold - fin - ger, He's the man, the

man with the Mi - das touch, A spi - der's touch,

Such a cold fin - ger, Beck - ons you to

en - ter his web of sin, But don't go in.

Gold - en words he will pour in your ear, But his

lies can't dis - guise what you fear, For a gold - en girl

Cm Gm6 Db⁰

knows when he's kissed her, It's the kiss of death from Mis - ter

F Db Fma⁷

Gold - fin - ger, Pret - ty girl be -

Bb E

-ware of this heart of gold, This heart is cold.

Am6 Am+5 2 Am Am+5 Am6 Am+5 Am Am+5

Gold-en cold. He loves on - ly gold,

Am6 Am+5 Am Am+5 Am6 Am+5 Am Am+5

On - ly gold, He loves gold,

Am6 Am+5 Am Am+5 Am6 Am+5 Am Am+5

He loves on - ly gold, On - ly gold,

Am6 Am+5 Am Am+5 Am6 Am+5 Am6 add 9

He loves gold, He loves gold.

WHAT ARE YOU DOING THE REST OF YOUR LIFE

Words: Alan and Marilyn Bergman. Music: Michel Legrand

Moderately

What are you do-ing the rest of your life? — North and South and East and

West of your life? — I have on-ly one re-quest of your life, —

That you spend it all with me: — All the sea-sons and the

times of your days, — All the nick-les and the dimes of your days, —

Let the rea-sons and the rhymes of your days — all be-gin and end with

me. I want to see your face in ev-'ry kind of

light, In fields of dawn and for-ests of the night. And when you

Am Am/G# Am/G Am/F#

Fmaj7 Dm7

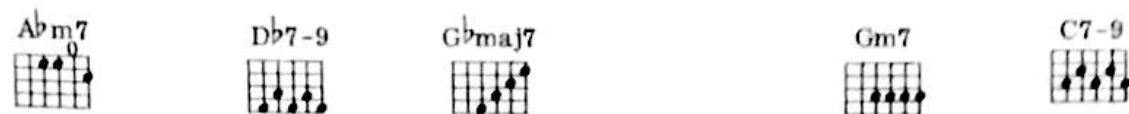
Bm7-5 Bm7/E E7 (tacet - - - - -)

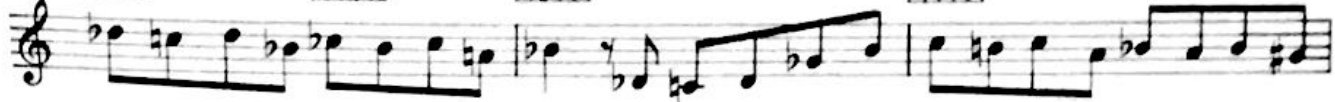
Am Am/G# Am/G Am/F# Fmaj7

Dm7 Bm7-5 E7

Amaj7 A Bm7-5 E9

Amaj7 Bm7-5 E9 Amaj7





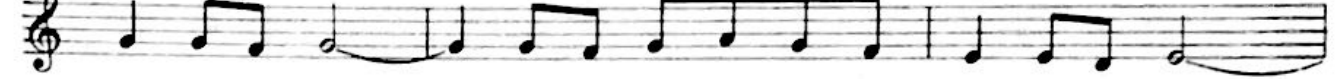
stand be-fore the can-dles on a cake, Oh, let me be the one to hear the si-lent wish you



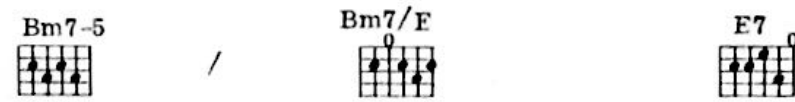


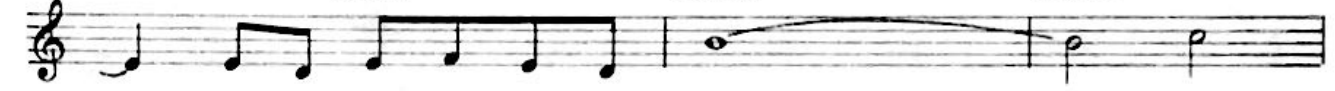
make. Those to-mor-rows wait-ing deep in your eyes, — In the world of love you



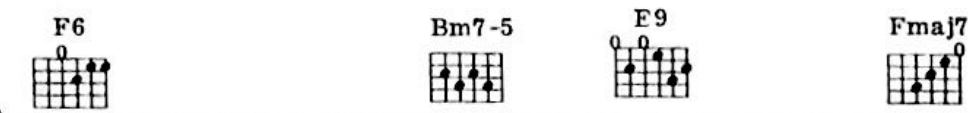


keep in your eyes, — I'll a - wak - en what's a - sleep in your eyes, —



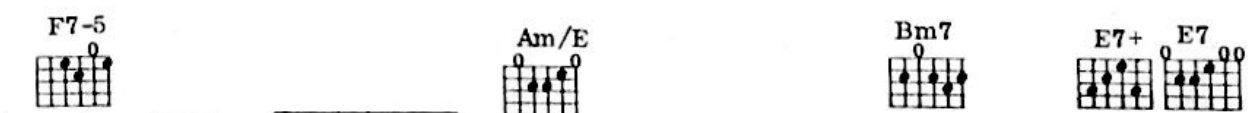


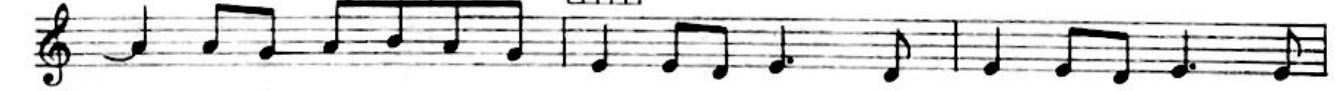
— It may take a kiss or two! — Through



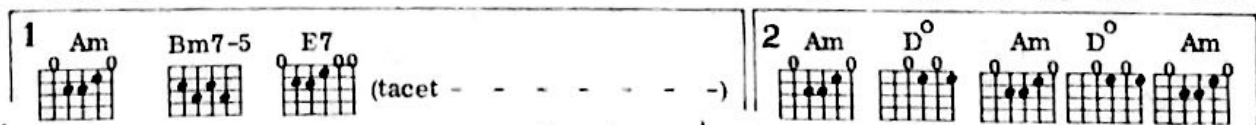


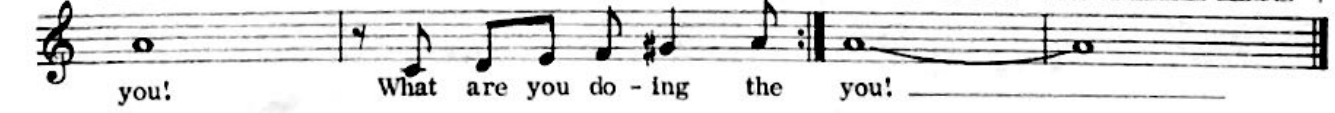
all of my life, — Sum-mer, win-ter, spring and fall of my life, —





— All I ev - er will re - call of my life is all of my life with





you! What are you do - ing the you! —

TEMPTATION

Words: Arthur Freed. Music: Nacio Herb Brown

Moderately






you were _____ born to be kissed, _____ I can't re -






-sist, You _____ are temp-ta - tion and I am






yours, _____ Here is my heart, _____ Take it and






say, We'll _____ nev - er part, I'm _____ just a






slave, on - ly a slave, _____ to

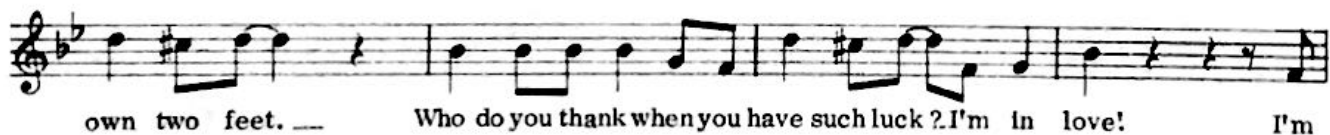
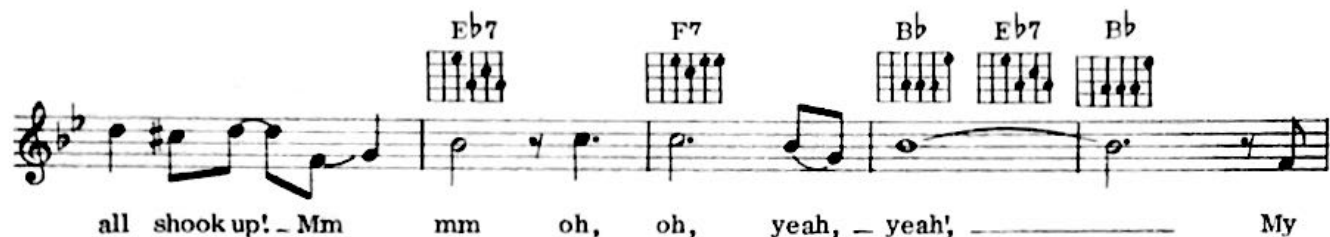
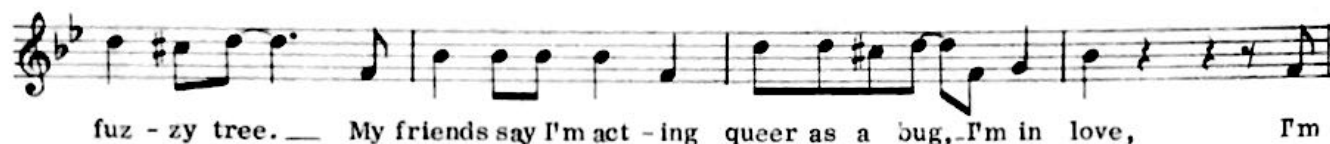
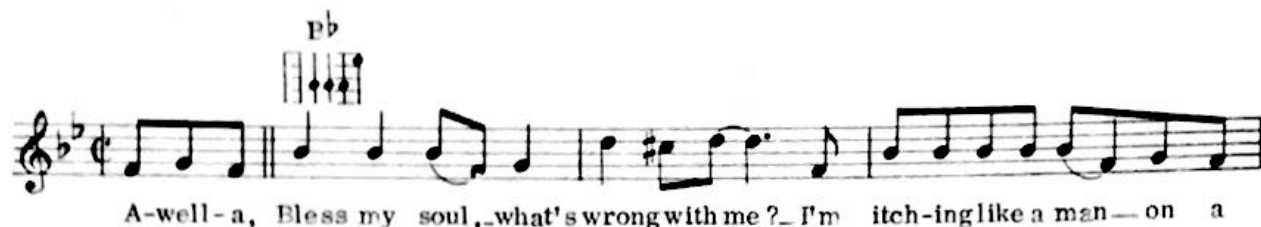




you, _____ Temp - ta - tion. _____

ALL SHOOK UP

Words & Music: Otis Blackwell and Elvis Presley








Please don't ask what's on my mind, I'm a lit-tle mixed up but I'm feel-in' fine. When I'm tongue gets tied when I try to speak, My in - side shakes like a leaf on a tree, There's






near that girl that I love best, My heart beats so it scares me to death! on-ly one cure for this soul of mine, that's to have that girl that I love so fine. She



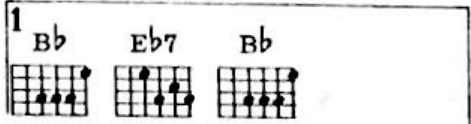


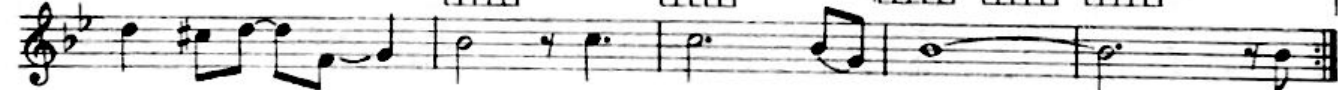
touched my hand, What a chill I got, Her kiss-es are like a voi-



-ca-no that's hot! I'm proud to say she's my but-ter-cup, I'm in love! I'm



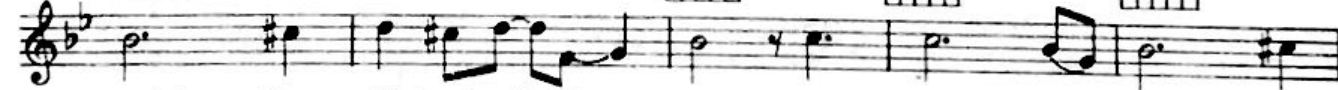




all shook up! Mm mm, oh, oh! yeah, - yeah! My



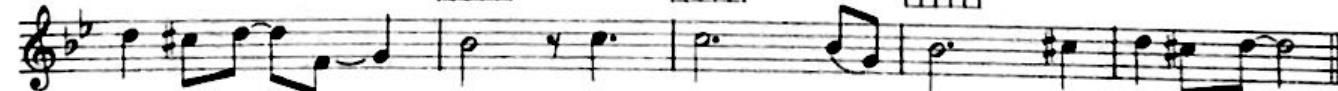


yeah! I'm all shook up! Mm mm oh, oh, yeah - yeah! I'm





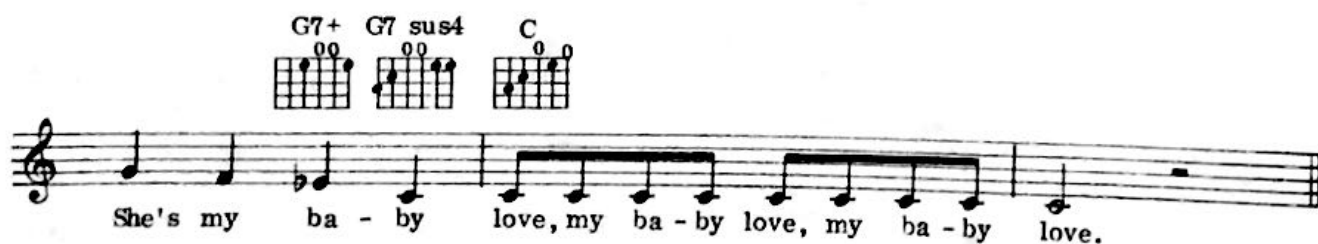
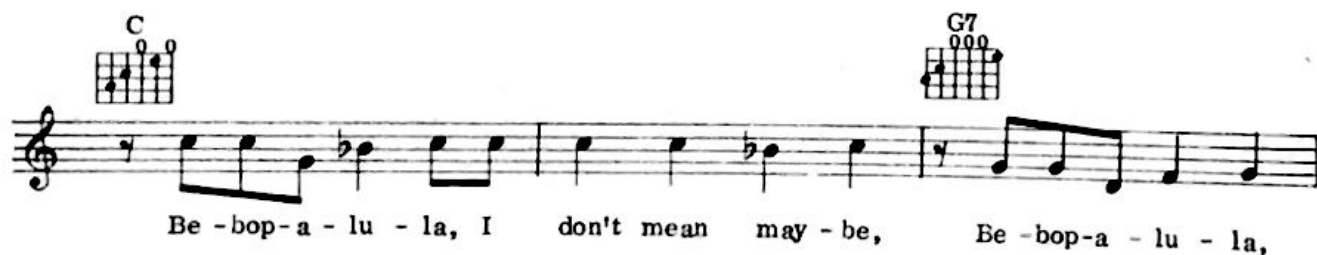
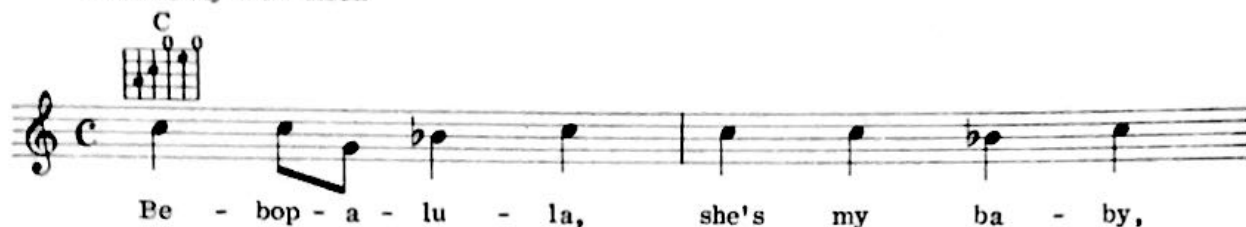


all shook up! Mm mm oh, oh, yeah, - yeah! I'm all shook up! -

BE-BOP-A-LULA

Words & Music: Gene Vincent and Sheriff Tex Davis

Moderately Slow Rock



VERSE

 (tacet)
  (tacet)
  (tacet)

1. She's the girl in the red blue jeans, She's the queen of
 2. She's the one that's got that beat, She's the one with the

 (tacet)
  (tacet)
  (tacet)

all the teens. She's the one that I know.
 fly - in' feet. She's the one that walks a - round the store.

CHORUS

 (tacet)
 

She's the one that loves me so.
 She's the one that gets more and more. Be-bop - a - lu - la,



she's my ba - by, Be - bop - a - lu - la, I





don't mean may - be. Be - bop - a - lu - la, she's my ba - by



1 love, my ba - by love, my ba - by love.
 2 love.

37 CHANTILLY LACE

Words & Music: J. P. Richardson

Moderate boogie woogie

Chan - til - ly Lace — and a pret - ty face —

— and a po - ny tail — hang-in' down. — A wig - gle in her

walk and a gig - gle in her talk. They're gon-na make the world go

'round. — Ain't noth-ing in the world like a big eyed girl — to make me

act so fun - ny, spend my dog - gone mon-ey, I feel real loose like a

long - necked goose, like a (spoken) Wa, ba - by, that's what I like! —

D.C.

HI-LILI, HI-LO

Words: Helen Deutsch. Music: Bronislau Kaper

Moderate Waltz

A song of love is a sad song, Hi - Li - li, Hi -

- Li - li, Hi - Lo. — A song of love is a song of

woe, don't ask me how I know. — A song of love is a

sad song, for I have loved and it's so. — I sit at the

win-dow and watch the rain, Hi - Li - li, Hi - Li - li Hi - Lo, — To-

-mor-row I'll prob-a - bly love a - gain, Hi - Li - li, Hi - Li - li, Hi -

-Lo. — A - Li - li, Hi - Li - li, Hi - Lo. —

Chord diagrams: F, F⁰, F, B^b, C7⁰, F, Cm, D7, Gm, F, C7⁰, F, F7, B^b, Gm, F, C7⁰, F, C7⁰, F.

LIGHT MY FIRE

Words & Music by The Doors

With a beat



You know that it would be un - true; — You know that I would be a liar;
time to hes - it - ate is through, — No time to wal - low in the mire,



— If I was to say — to you; —
Try now we can on - ly lose, — And our



Girl, we could - n't get much higher; —
love be - come a fune - ral pyre. — Come on, ba - by, light my fire.



— Come on ba - by, light my fire. —



Try to set the night on fire.

2. The

2

Am7 F#m7

The time to hes - i - tate is through, — No

Am7 F#m7 Am7

time to wal - low in the mire. — Try now we can on - ly lose —

F#m7 Am7 F#m7

And our love be - come a fune - ral pyre. —

G A D G A

Come on ba - by, light my fire, — Come on ba - by, light my fire, —

D F C D (3 times)

Try to set the night on fire, —

F C D

Try to set the night on fire. —

G D F Eb Eb Ab A

40 LAWRENCE OF ARABIA

by Maurice Jarre

Slowly, with expression

mp

poco accel.

f a tempo *mp*

Chord progression: C⁰, B^b, F⁰, F⁹, B^b, / / E^b⁰, B^b, / / A^bm6

Chord progression: B^b, / C^b, B^b, / A^bm6

Chord progression: B^b, / / D^bm, E^bm, / / A^bm, B^b, A^bm, B^b, F7

Chord progression: B^b, / / E^b⁰, B^b, / / A^bm6, B^b, A^bm6, E^b, F7

Chord progression: E^b, / / C⁰, / / E^b, / / / C⁰

ff *f* *mf* *rall.* *mp* *p*

Chord progression: B^b, B^b, A^bm, F7-5, B^b

ff *molto rit.*

NOT FADE AWAY

Words & Music: Charles Hardin & Norman Petty

Brightly

E^b

A^b **D^b** **A^b**

I'm gon-na tell you how it's gon-na be, —
My love is big-ger than a Cad-il-lac, —

B^b7 **E^b** **A^b** **E^b**

You're gon-na give-a your love to me. —
I try to show it and you drive me back. —

E^b **E^b7** **A^b** **D^b** **A^b**

I wan-na love you night and day; — You
Your love for me has got to be real; — For

B^b7 **E^b** **A^b** **E^b**

know my love — not — fade a-way, — Well, you
you to know — just — how I feel, — A

B^b7 **E^b** **E^b** **A^b** **E^b** Repeat then
D. S to fine. *Fine*

know my love — not — fade a-way. —
love for real — not — fade a-way. —

YOU'RE THE DEVIL IN DISGUISE

Words & Music by Bill Giant, Bernie Baum and Florence Kaye

Moderately

The musical score is written for guitar and voice. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderately'. The score includes various guitar chords: F, Bb, F, Bb, F, Bb, F, Bb, F, C, Bb, C, C7, Dm, and F. The lyrics are: 'You look like an an - gel, — Walk like an an - gel, — Talk like an an - gel, — but I got wise; (tacet - - - - -) You're the dev-il in dis - guise. Oh, yes, you are, — dev - il in dis - guise. Mm. — You fooled me — with your kiss - es I thought that — I was in heav - en You cheat - ed and you schemed, — Heav-en knows how you But I was sure sur - prised, — Heav-en help — me, I lied to me, — You're not the way you seemed. } You did - n't see — the dev - il in your eyes. } CODA Dev - il in dis - guise, — Oh, yes, you are, Dev-il in dis -'

43 PEGGY SUE

Words & Music: Jerry Allison, Norman Petty and Buddy Holly

Very Brightly

The musical score is written for guitar and voice. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/style is marked 'Very Brightly'. The score consists of nine staves of music. Chords are indicated by letters (G, C, D7, C7, Eb) and fingerings (0, 1, 2, 3, 4, 5) are shown above the notes. The lyrics are written below the staff lines.

If you knew — Peg - gy Sue, — Then you'd
Peg - gy Sue, — Peg - gy Sue, — Oh, how
know why I feel blue — a - bout Peg - gy,
my heart yearns for you, — Oh, Pa - heg - gy,
'Bout my Peg - gy Sue;
My Pa - heg - gy Sue;
Oh, well I love you, gal, — Yes, I love you, Peg - gy Sue: —
Peg - gy Sue, — pret-ty, pret-ty, pret-ty, pret-ty,
Peg - gy Sue, — Oh, my Peg - gy, — My

Peg - gy Sue; ————— Oh, well, I
 love you gal, — and I need you, Peg - gy Sue. —————
 I love you, —————
 Peg - gy Sue, ————— With a love so rare and true, —
 ————— Oh, Peg - gy, ————— My Peg - gy Sue;
 ————— Oh, well, I love you, gal, —
 ————— Yes, I want you, Peg - gy Sue. —————
 D.S. al Fine
 2 G G7/F C/E Cm6/Eb G/D D7 D7(b5) G Fine

SEA OF HEARTBREAK

Words & Music: Hal David and Paul Hampton

Moderately Bright

The lights _____ in the har-bour _____ don't _____
 How _____ did I lose you, _____ where _____

shine for me, _____ I'm _____ like a
 did I fall, _____ Why _____ did you

lost ship _____ a - drift on a sea, _____
 leave me _____ al ways to sail _____

A sea of heart-break. } And lost love _____ lone - li - ness, mem-'ries of
 This sea of heart-break. }

your ca - ress, so di - vine, How I wish you were mine a - gain, my dear, -

I'm on a sea of tears, _____ A sea of heart-break. _____

(Heart-break, heart-break) Heart-break, _____ (Heart-break, heart-break)

Oh, what I'd give — to sail back to shore, — Back to your
 arms once — more. — Oh, — come to my
 res - cue, — Come here to — me —
 Take — me and keep me —
 a - way from the sea, — This sea of heart-break,
 And lost love — lone - li - ness, mem-'ries of your ca-ress, so di - vine.
 How I wish you were mine a - gain, my dear, — I'm on a sea of tears, —
 A sea of heart-break. —

SHE LOVES YOU

Words & Music: John Lennon and Paul McCartney

Moderately

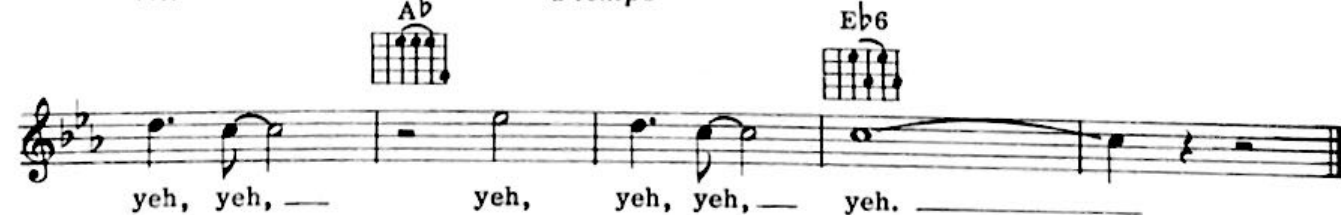
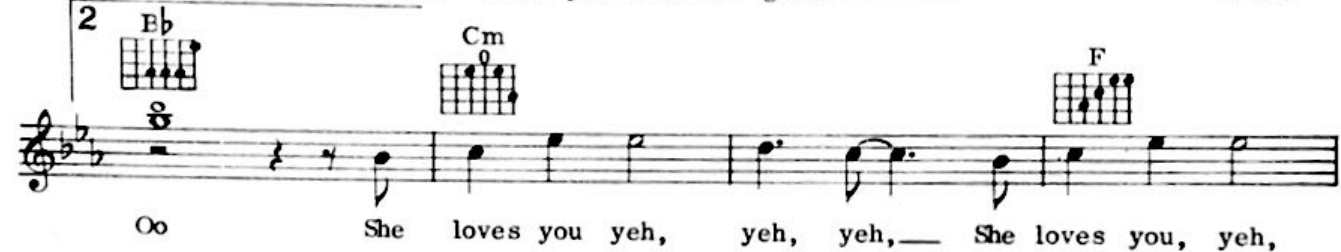
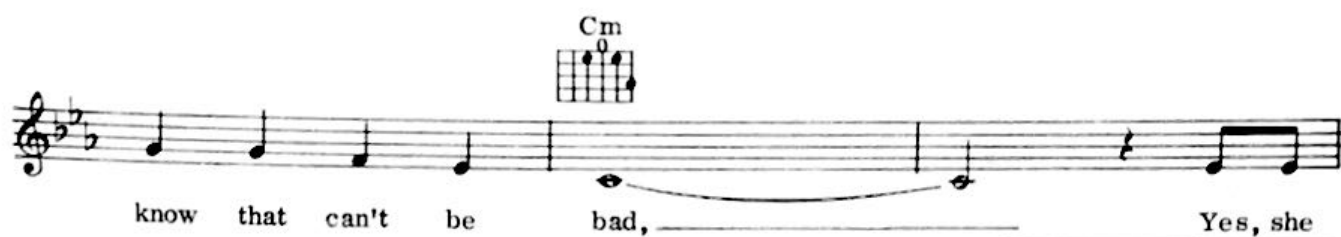
She loves you yeh, yeh, yeh, — She loves you yeh,

yeh, yeh, — She loves you yeh, yeh, yeh, — yeh! 1. You

think you've lost your love, — Well, I saw her yes - ter -
 said you hurt her so, — She al - most lost her
 know it's up to you, — I think it's on - ly

-day-yi - yay. It's you she's think - ing of, — And she
 mind. — And now she says she knows — You're
 fair, — Pride can hurt you too, — A -

told me what to say - yi - yay. She says she
 not the hurt - ing kind. — She says she } loves you, and you
 -pol - a - gize to her. — Be-cause she }



SEE YOU LATER ALLIGATOR

Words & Music: Robert Guidry

Medium Shuffle
VERSE

Well, I saw my ba-by walk-ing, with an-oth-er man to-day, —
told me, near-ly made me lose my head, —

Well, I saw my ba-by walk-ing, with an-oth-er man to-day, —
When I thought of what she told me, near-ly made me lose my head, —

When I asked her what's the mat-ter, This is what I heard her say.
But the next time that I saw her, Re-minded her of what she said,

CHORUS

Tacet - - - - -

See you lat-er, Al-li-ga-tor, Af-ter 'while, — croc-o-

-dile; — See you lat-er Al-li-ga-tor, Af-ter 'while, — croc-o-

-dile; — Can't you see you're in my way, now, Don't you know you cramp my

1. style? 2. When I thought of what she style? —

RIVER DEEP, MOUNTAIN HIGH

Words & Music by Phil Spector, Ellie Greenwich and Jeff Barry

Moderately, with a strong beat

When I was a lit-tle girl — I had a rag — doll,
— you have a pup-py, —

The on - ly doll — I've ev - er owned. —
That al - ways fol - lowed you a - round? —

Now I love him just the way — I loved that
Well, I'm gon - na be as faith - ful as that

rag — doll. But on - ly now — my love has grown,
pup-py, — No, I'll nev - er let you down, —

And it gets strong - er in ev - 'ry way,
'Cos it goes on — and on — like the riv - er flows,

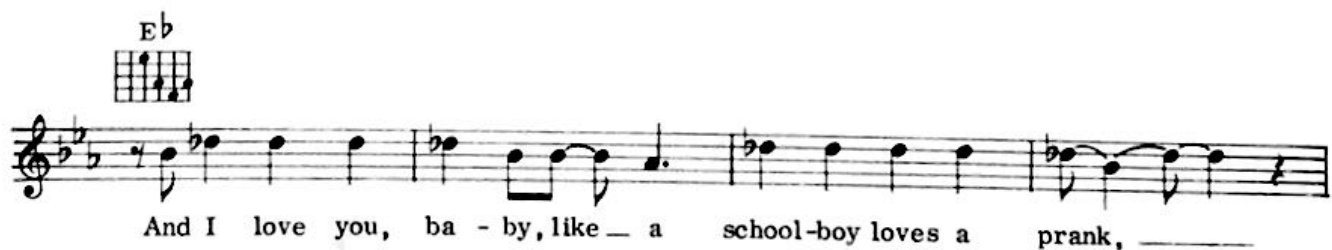
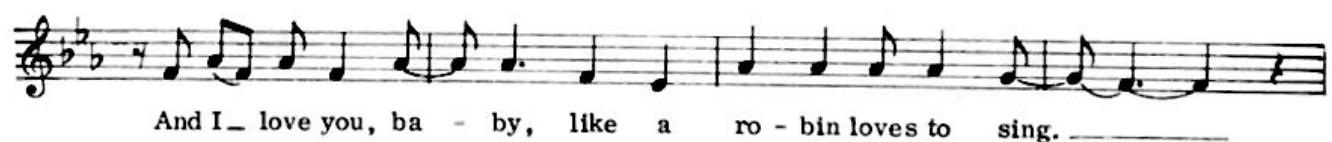
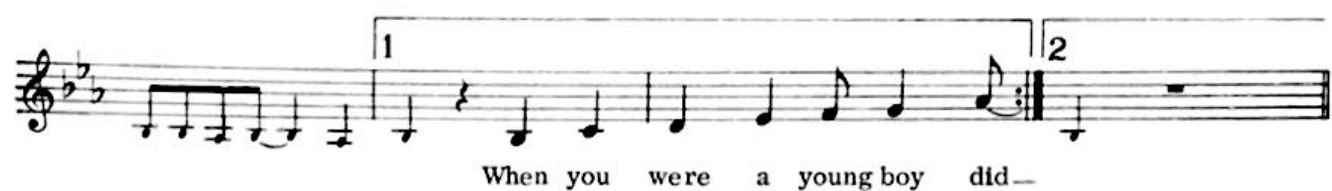
This system of musical notation continues the melody in the treble clef. It begins with a B-flat chord (Bb) and an F7 chord. The melody consists of eighth and quarter notes. The lyrics are: "And it gets high - er, day by day. And it gets sweet-er, ba - by, as it grows."

CHORUS

Do I love you, right or wrong?

Yeah riv - er deep, moun-tain high,

I would, ba - by,



I DON'T KNOW HOW TO LOVE HIM

Music by Andrew Lloyd Webber. Lyrics by Tim Rice

Slowly

The musical score is written for guitar and voice. It consists of five systems of music. Each system includes a guitar chord diagram above a vocal melody line. The chords are: C, F, C, F, C, F, C/G, G, C/E, G, C, G, Em7, Am, Em7, Am, F, Em, Dm, C, G9sus (no F), G, C, F, C, F, C/G, G, C/E, G, Em7, Am, Em7, Am, F, Em, Dm, C, G9sus (no F), G, F, C/E, Dm7, C.

I don't know how to love him, What to do, how to
 move him, I've been changed, yes, real-ly changed, In these past few days - when I've
 seen my - self, I seem like some - one else.
 I don't know how to take this, I don't see why he moves me, He's a
 man, he's just a man, And I've had so ma-ny — men be-fore, In
 ve - ry man - y ways, He's just one more.

F E7 Am Am/G

Should I bring him down, — should I scream and shout, — Should I speak of love —

F C/G Eb F C

— let my feel - ings out? — I nev - er thought I'd come to this. —

F C/E Dm G9sus (no F) G C F C

What's it all a - bout? Don't you think it's ra - ther
Yet if he said he

F C F C/G G

fun - ny, I should be in this po - si - tion? I'm the
loved me, I'd be lost I'd be fright - ened, I could - n't

C/E G C G Em7 Am7 Em7 Am7

one who's al - ways been so calm, so cool, No lov - er's fool,
cope, just could - n't cope, I'd turn my head, I'd back a - way, I

F Em7 Dm C G9 G F C/E Dm7 C

Run - ning ev - 'ry show, He scares me so.
would - n't want to know, He scares me

2 C F Em7 Dm7 C F C/E Dm7 C

so. I want him so, I love him so.

HOW INSENSITIVE

Music by Antonio Carlos Jobim. Original Lyrics by Vinicius De Moraes
English Lyrics by Norman Gimbel

Moderately Slow

How _____ in - sen - si - tive, _____
Now _____ he's gone a - way, _____

[illegible]

— I must have seemed _____ when he told me that he loved
— and I'm a - lone _____ with the mem-'ry of his last

me. _____ How _____ un- moved_ and cold_

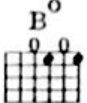
look. _____ Vague _____ and drawn_ and sad_

E^bma⁷ Em7(b5)

I must have seemed when he

_____ I must have seemed, _____ when he
_____ I see it still, _____ all his

told me so _____ sin - cere - ly. _____ Why, -
heart-break in - that last _____ look. _____ How, -

F7  B^o 

he must have asked,
he must have asked,

B^b maj7  Gm6 

Did I just turn and stare in i - cy si -
Could I just turn and stare in i - cy si -

Dm  Cm7 

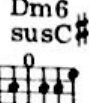
- lence? What
- lence? What

F7  Bm7  E7 

- was I to say? What can you say
- was I to do? What can one do

Gm6  1 A7  A7 (#5)  A7  B^b 

- when a love a - fair is o - ver?
- When a love.

Gm6  2 A7  A7 (#5)  A7  Dm  Dm6  A7 (b5)  Dm6 susC# 

- a - fair is o - ver.

THE FIFTY-NINTH STREET BRIDGE SONG

(Feelin' Groovy)

Words & Music by Paul Simon

With a beat



Slow down, you move too fast, — You got to make the

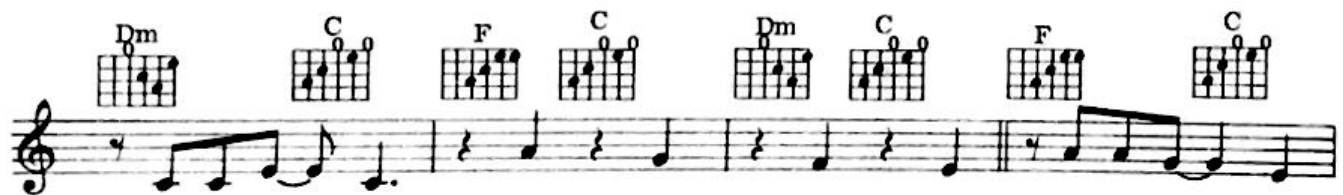


morn-ing last, — just Kick-in' down the cob-ble stones — Look-in' for fun and



feel - in' groov - y.

Ba da da da da da da

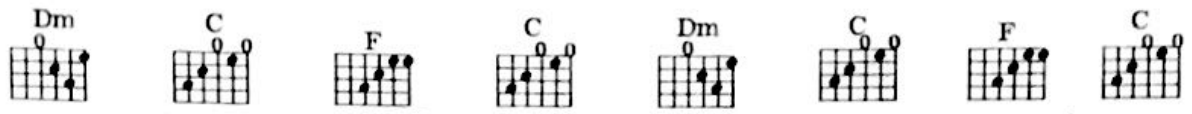


feel-in' groov - y.

Hel-lo lamp - post



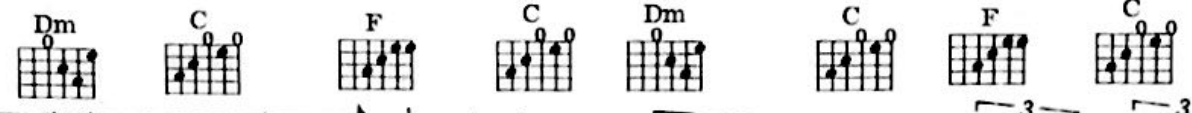
what - cha-know-in', I've come to watch your flow-ers grow - in', Ain't-cha got no



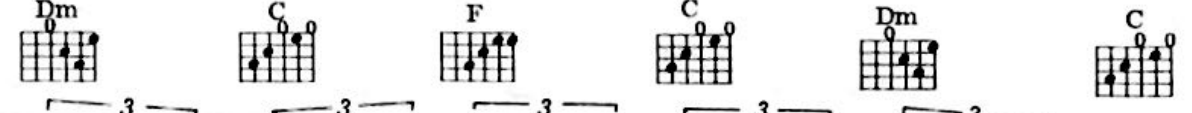
 rhymes for me? Doot-in' doo -doo, feel-in' groov-y.



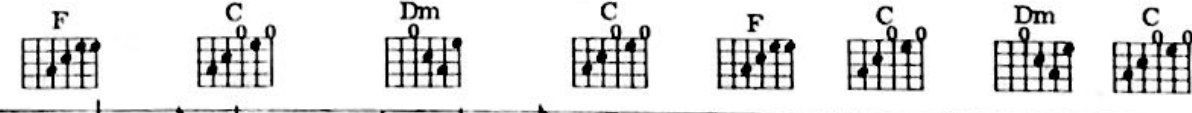
 Ba da da da da da da feel - in' groov - y.



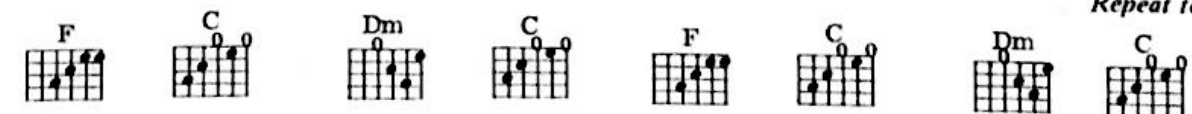
 Got no deeds to do, no prom-is-es to keep, I'm dap-pled and drowsy and



 read - y to sleep, let the morn-ing time drop all its pet - als on me.



 Life, I love you, All is groov - y.



 Ba da da da da da da Ba da da da da.

Repeat to fade

51

BOOKENDS

Words & Music by Paul Simon

Gently flowing



Time it was, And what a time it was, it was



a time of in - no - cence, — a time of con-fi-den-ces.



Long a - go it must be, I have a



pho-to-graph, — preserve your memo-ries, — they're all that's left you. —



YOU'RE GOING TO LOSE THAT GIRL

Words & Music: John Lennon and Paul McCartney

Moderately

1. 3 If you don't take her out to-night she's going to change her mind,—
 2. If you don't treat her right my friend you're going to find her gone,—

And I will take her out to-night and I will treat her kind,—
 'Cause I will treat her right and then you'll be the lone-ly one.—

You're going to lose that girl,— You're going to lose that

girl. — girl. — You're gon-na girl. — You're gon-na

lose — that girl. — lose —

I'll make a point of ta-king her a-way from you. — Yeah! —

The way you treat her, What else can I do? —

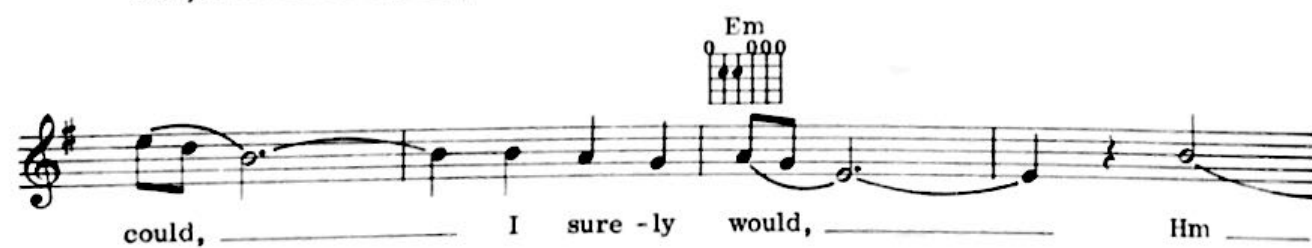
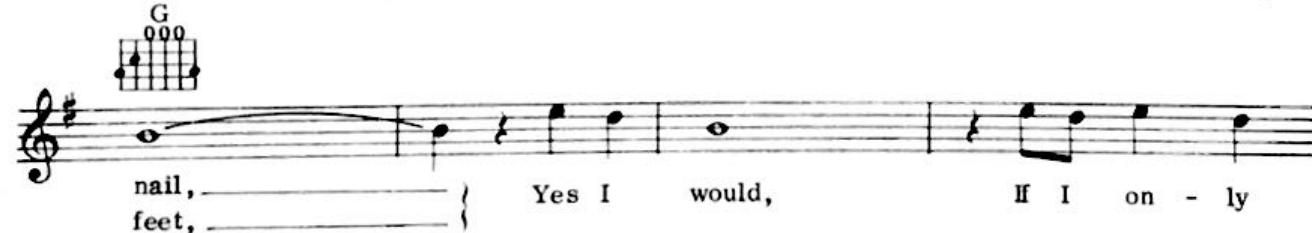
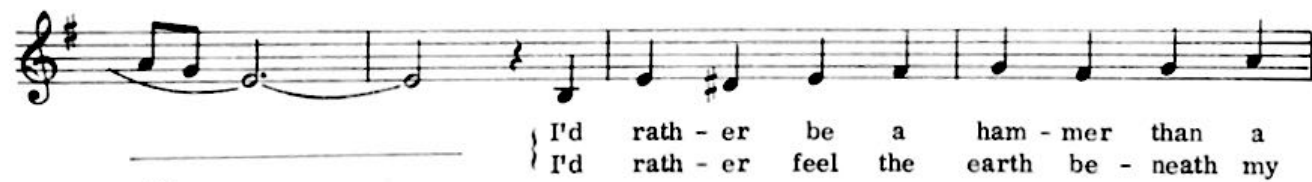
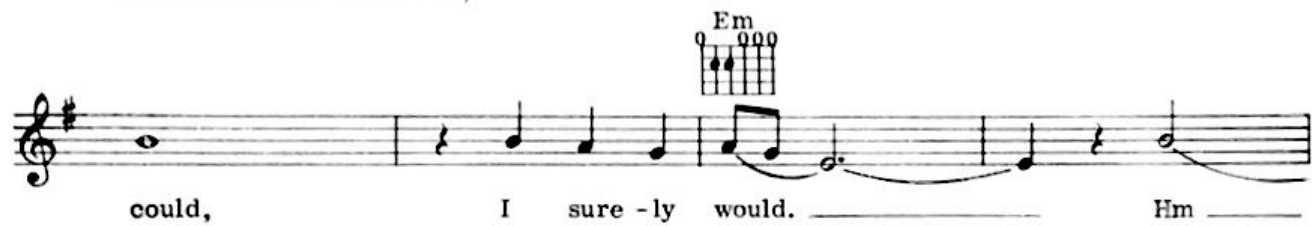
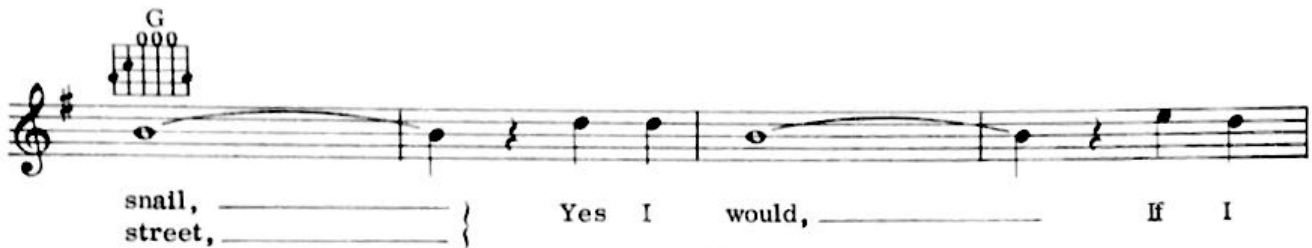
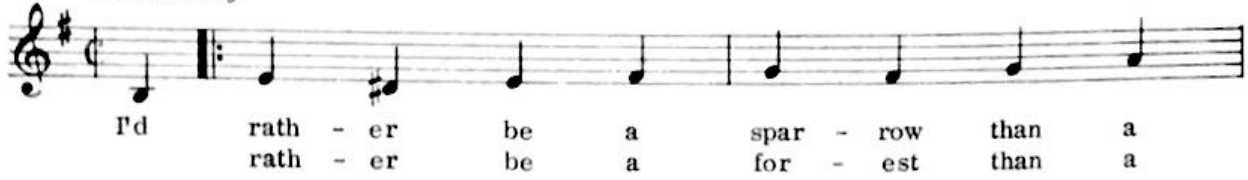
D.S. al Fine

Chords: C, E7, Dm7, G7, Dm, Am, Bb, Eb, D

EL CONDOR PASA

Musical Arrangements by J. Milchberg and D. Robles
English Lyric by Paul Simon

Moderately



A - way, I'd rath - er sail a -

- way, _____ Like a swan that's here and

gone. A man gets tied up to the

ground, He gives the world its sad - dest

sound , It's sad-dest sound. _____

54 CECILIA

Words & Music by Paul Simon

Cel - ia, you're break-ing my heart, — You're shak-ing my con - fi-dence
 dai-ly, — Oh, Ce - cil - ia, I'm down on my knees, — I'm
 beg-ging you please — to come home. home, Ho ho home. —
 Mak-ing love — in the af - ter - noon — with Ce -
 -cil - ia up in my bed - room, — I got up — to
 wash my face, — When I come back to bed — some-one's tak-en my place. —

Cel - ia, you're break-ing my heart,— You're shak-ing my con - fi - dence
 dai - ly. — Oh, Ce - cil - ia, I'm down on my knees,— I'm
 beg-ging you please— to come home, Come on home. — Poh poh
 poh poh — poh poh poh poh poh poh poh poh. — Ju - bi -
 -la - tion, she loves me a - gain,— I fall on the floor—and I'm
 laugh-ing. — Ju - bi - la - tion, she loves me a - gain,— I
 fall on the floor—and I'm laugh-ing,— Oh oh oh oh oh oh
 oh oh oh oh — oh oh oh oh oh — oh oh oh oh — oh oh

Repeat to fade

55 THE BOXER

Words & Music by Paul Simon

1. I am just a poor boy, though my sto - ry's sel - dom
left my home and fam - 'ly I was no more than a

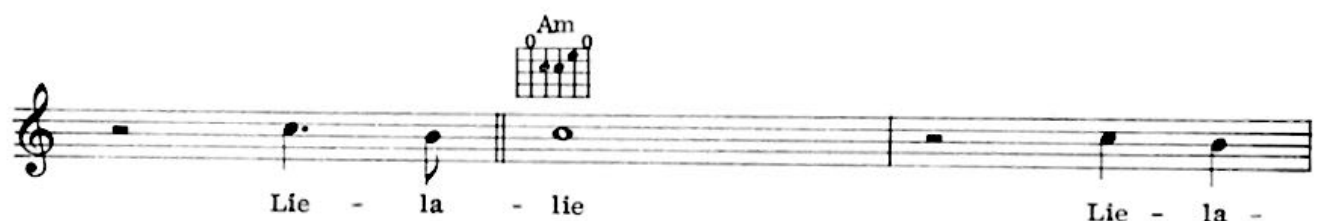
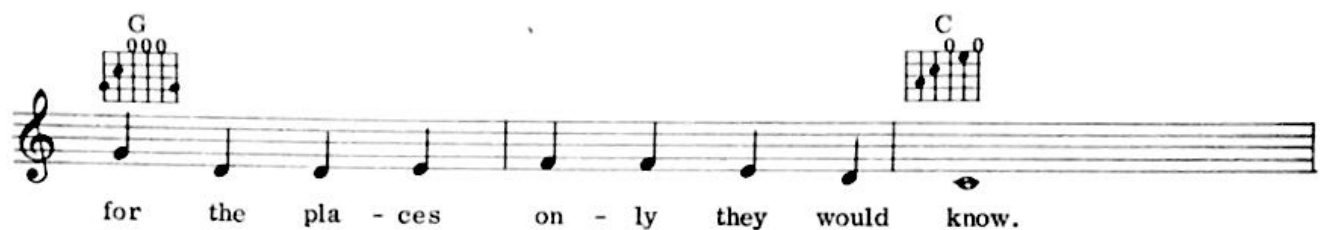
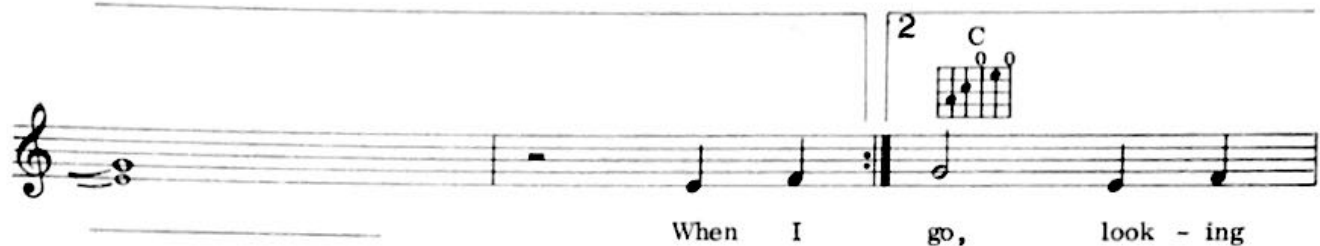
told, I have squan - dered my re - sis - tance, For a
boy, In the com - pa - ny of stran - gers In the

pock - et - ful of mum - bles, such are prom - is - es, _____
qui - et of a rail - way sta - tion run - ning scared. _____

All lies and jest, still a
Lay - ing low, seek - ing

man hears what he wants to hear and dis - re - gards the
out the poor - er quar - ters where the rag - ged peo - ple

rest.
Um _____



56 QUIET NIGHTS OF QUIET STARS

Music and Original Words by Antonio Carlos Jobim
English words by Gene Lees

Moderately Slow

The musical score is written for guitar and voice. It consists of six staves of music. Each staff begins with a guitar chord diagram above the first few notes. The chords are: D9, Ab0, Gm7, Gb7, Fmaj7, F6, Fmaj7, Gm7, Am7, Fmaj7, Fm7, Em7, A+7, D9, Dm7, Ab0, and D9. The lyrics are written below the notes.

Qui - et nights of qui - et stars,
 Qui - et chords from my — gui-tar, Float - ing on the si -
 - lence that — sur - rounds — us. —
 Qui - et thoughts and qui - et dreams, — Qui - et walks by qui -
 - et streams, And the win - dow that — looks out on the moun -
 - tains and the sea. — How love - ly! This is where I want —

— to be. — Here, with you so close — to me, — un - til —

Ab°

the fin - al flick - er of — life's em - ber. —

Gm7 Gb7 Fmaj7 F6

I, who — was lost and lone - ly, —

Fmaj7 Gm7 Am7 Gm7 Fm7 Fm Fm6

Be-liev - ing life was on - ly — a bit - ter, tra - gic

Em7 Am7 Dm7

joke, have found — with you —

G7(b9) Em7 A7(b5)

The mean - ing of ex - is - tence, Oh — my love. —

Dm7 G9 G7(b9)

1 C Em7

2 C6 Ebmaj7 Dbmaj7 Cmaj7

WHEN HE SHINES

Words & Music: Florrie Palmer and Dominic Bugatti

This block contains the musical score for the song 'When He Shines'. It is written in G minor (three flats) and 4/4 time. The score is divided into several systems, each with a treble clef and a key signature of three flats. Chords are indicated by letters above the staff, and fingerings are shown with numbers 1-3. Trills are marked with a '3' over a note. The lyrics are written below the staff.

This man's a child, this man is old, sometimes he's
 mild, some-time's he's bold. This man I love some-times in
 spite of wish-ing he'd stick to his guns, Or a-ban-don the —
CHORUS
 fight. But when he shines, oh when he shines yes when he —
 shines, He shines so — bright. This man's a

2 F/A Eb/G F Eb/G F/G Eb/G F/G

— bright. This man's a gen-tle-man, this man is strong. This tem-pera-

men-tal man — plays me a - long. — But when he

shines, when he shines — oh when he shines, He shines

1 Bb Ab/C Bb/D Bb 2 Bb Ab/C Bb/D F Eb F/Eb

so — bright. — Yes when he — so — bright. But when he shines oh

when he — shines yes when he — shines he shines — so — bright. —

Cm7/F F Cm7/F F

58

GUITAR MAN

Words & Music by Jerry Hubbard

Bright Beat

F^b



Well I quit my job — down at the car - wash, and left my
to death in Mem - phis, I



ma-ma a good-bye note. — By sun-down I'd left
ran out of mon-ey and luck. So I bought me a ride down to



Kings-ton with my gui-tar un- der my coat. — I hitch-hiked all -
Ma - con Georgia on an ov - er loaded poul-try truck. — I thumbed on down.

A^b



— the way down to Mem - phis, got a room at the Y. M. C. A. —
— to Pan - a - ma Ci - ty, start-ed pick-ing out some of them all-night bars

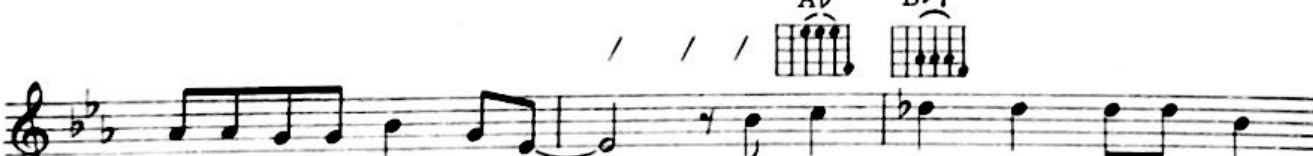
E^b



A-for the next three weeks I went a - haunt-ing them night - clubs, a -
I'm hop - ing I can make my-self a dol - lar mak-ing

A^b

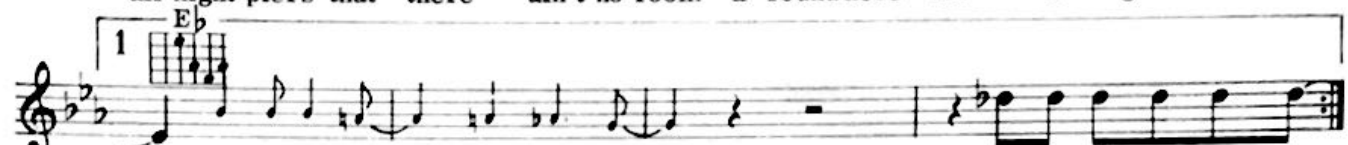
B^b7



-look-ing for a place to play. — Well I thought my pick - ing would
mu- sic on my gui - tar. — I got the same old sto - ry at them



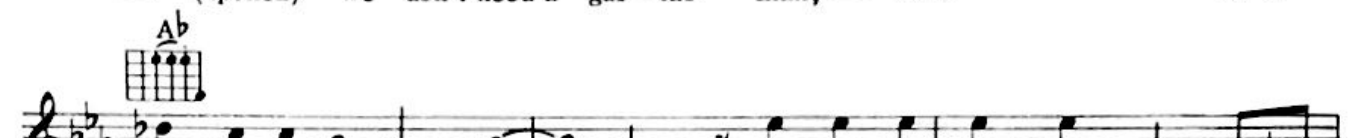
 set 'em on fire but no-bod-y want-ed to hire a gui-tar man.
 all night piers that there ain't no room a-round here for a gui-tar man.



 Well I near-ly 'bout starved



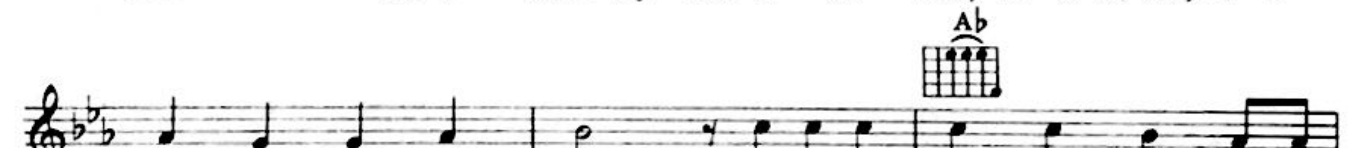
 — (Spoken) We don't need a gui-tar man, — son. So I



 slept in the ho-ba jun-gles, A-round a thous-and miles of track-



 — 'till I found my-self in Mo-bile, Al-a-ba-ma, at a



 club they call "Big Jacks". A lit-tle four piece band was jam-



 -ming so I took my gui-tar and I sat in, I



 showed 'em what a band would sound like, With a swing-ing lit-tle gui-tar man.

MORE THAN IN LOVE

Words & Music by Barry Leng and Simon Way

Moderately



More than you could know, More than I can
More each pass - ing day, More than I can



show, Thoughts deep down in - side of me. —
say, All my feel - ings say it's right. —



It's hard — to show — how much I feel — for you and me.
Re - mem - ber how — I thought I'd lost — you on that night. }

CHORUS



More than in love, you're a part of me — and the feel - ing's so much



more than in love, And it's hard to see — how an - y - one — could

Em7 Am Em7 Am

say with pride, nev-er loved or tried, — We've a

Dm7 G11

To Coda

dif - f'rent mean - ing in the words — "I love you, — I love you". —

2 G11

D.S. al Coda

love you, — I love you". —

⊕ CODA G11

love you, — I love you". —

Cmaj9 Dm7 Cmaj9

More than in love, — So much much more than

Dm7 C Em7

love. — More than in love,

F G11 C Em7 F G11

Repeat to fade

more than in love. — So much

ALL THOSE YEARS AGO

Words & Music by George Harrison

Bright Rock Blues

I'm shout-ing all a - bout love, while they treated you like a

dog, when you were the one who had made it so clear

all those years a - go. I'm talk-ing all a - bout how to

give. They don't act with much hon-es - ty but

you point the way to the truth when you say all you need is love.

Liv - ing with good and bad, I al-ways looked up to you,

Now — we're left cold and sad — by some —

— one, the dev-il's best friend, some-one who of-fend-ed all. — We're liv-ing in — a bad

dream. — They've forgotten all a - bout man - kind. — And

you were the one they backed up to the wall all those years a - go. —

You — were the one — who im - ag - ined it all,

All those years a - go. —

You — had con-trol — of our smiles and our tears, all those years a - go. —

MRS ROBINSON

Words & Music by Paul Simon

Bright Latin

And here's to you Mrs. _____ Rob - in - son,

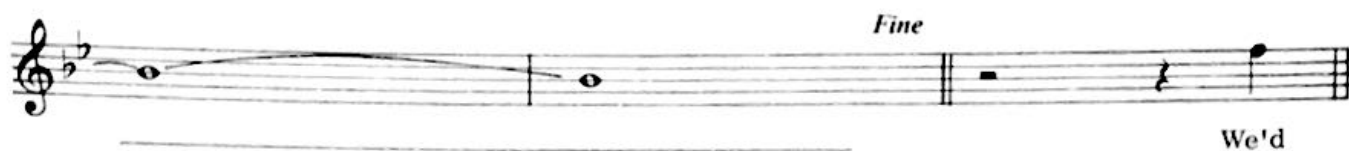
Je - sus loves you more than you will know, _____

Wo, wo, wo. God bless you,

please, Mrs. _____ Rob - in - son, Heav - en holds a

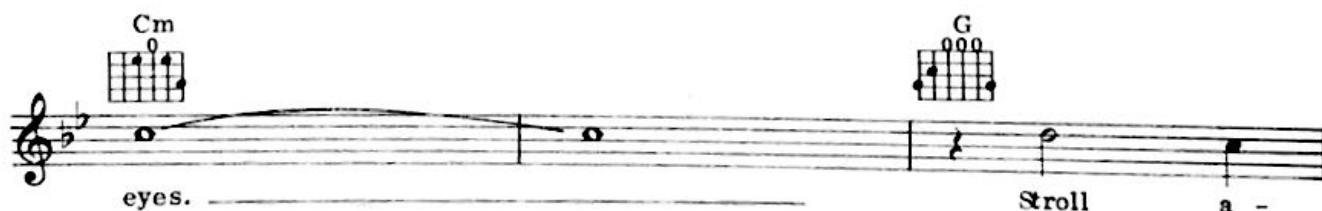
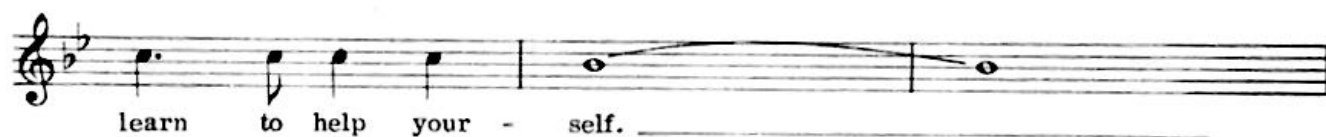
place for those who pray, _____ Hey, hey,

hey. Hey, hey, hey. _____



We'd

VERSE



D.S. al Fine

Am C7 F F#⁰ 1 C A7sus A7

down, Like a Bridge o - ver trou - bled wat - er,

F G7sus G7 C F

I will lay me down.

C F C

When you're trou - bled wat - er, I will ease your

F 2 C Am F E

mind, Like a Bridge o - ver trou - bled wat - er, I will ease your mind.

Am C7 F D7 C Am

I will ease your mind.

F E Am Am7 D9

I will ease your mind.

C F Fm C

I will ease your mind.

63 SO NICE

Music and Original Lyrics by Marcos Valle and Paulo Sergio Valle
English Lyrics by Norman Gimbel

Moderately

Some - one to hold me tight, that would be ve - ry nice,

Some-one to love me right, that would be ve - ry nice. Some-one to un-der-stand

each lit - tle dream in me, Some-one to take my hand, to be a team with me.

So nice, life would be so nice,

If one day I'd find some-one who would

take my hand and sam - ba thru' life with me.

G C#m7

Some-one to cling to me, stay with me right _ or wrong, some-one to sing to me,

F#7 Cmaj7 C6

some lit - tle sam - ba song. Some-one to take my heart, then give his heart _ to me,

F9 Bm7

Some-one who's read-y to give love a start _ with me. Oh yes, _

E7b9 Am7 D7b9

that would be so nice. _

G C9 G6

Should it be you and me, I could see it would be nice.

Am7 D7b9 2 G6 F9 Abmaj7 G

nice.

HOMeward BOUND

Words & Music by Paul Simon

Lyrical

C

I'm sit - tin' in the rail - way sta - tion got a

Em

tick - et for my des - ti - na - tion.

A7

Mm.

Dm

On a tour of one night stands my suit - case and gui -

Bb

- tar in hand, And ev - 'ry stop is neat - ly planned for a

C

po - et and a one man band.

CHORUS

Home - ward _____ Bound, I wish I

was _____ Home - ward _____ Bound, _____

_____ Home where my thought's _____ es - cap - ing,

Home, where my mu - sic's play - ing, Home, where my love _____

_____ lies wait - ing si - lent - ly for _____ me. _____

1 2 _____ Si - lent - ly for _____

Slower

me. _____

Chord Diagrams:

- F:** F4, C5, G4, A4
- C:** C4, E4, G4, C5
- Bb:** Bb3, D4, F4, Ab4
- G7:** G3, Bb3, D4, F4
- Cmaj7:** C4, E4, G4, Bb4
- C7:** C4, E4, G4, Bb4

65 AMERICA

Words & Music by Paul Simon

Brightly

"Let us be lov - ers, we'll mar - ry our for - tunes to -

-geth - er. I've got some real es - tate here in my

bag." So we bought a pack of cig - ar - ettes -

And Mrs. Wag - ner's pies. And walked

off to look for A - mer - i - ca.

"Kath - y", I said as we

board - ed a Grey - hound in Pitts - burgh,



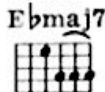


" Mich - i - gan seems like a dream to me now, _____



It took me four days to hitch - hike to Sag - i - naw,



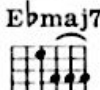



I've come to look for A - mer - i - ca". _____

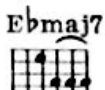
Repeat to fade


Fine

Laugh - ing on the bus, _____ play-ing

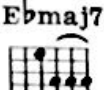



games with the fa - ces. _____ She said the man in the



gab - ar - dine suit was a spy. _____





I said "Be care-ful, his bow-tie is real - ly a cam - ra". _____



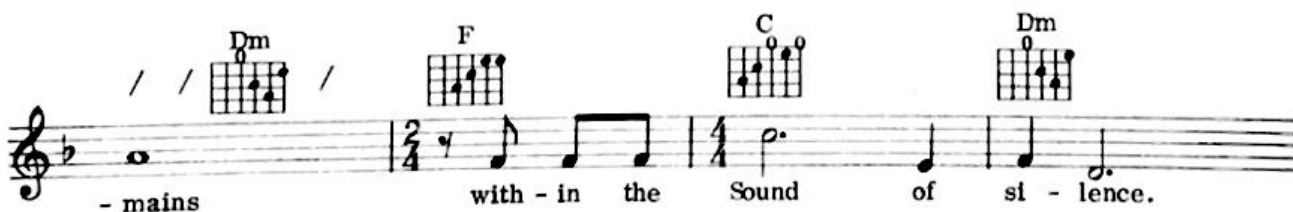



D.C. al Fine

THE SOUND OF SILENCE

Words & Music by Paul Simon

Poco Rubato



In rest-less dreams I walked a - lone, Nar-row streets of cob - ble-
saw, Ten thou - sand peo - ple, may - be

- stone, 'Neath the ha - lo of a street lamp, _____
more, Peo - ple talk - ing with-out speak - ing, _____

I turned my col - lar to the cold and damp. _____ When my
Peo - ple hear - ing with-out list - en - ing. _____ Peo - ple

eyes were stabbed by the flash of a ne - on light, that split the
writ - ing songs that voi - ces nev - er share, and no - one

night, And touched the Sound of
dare, Dis - turb the Sound of

Si - lence. And in the nak - ed light I
Si - lence. _____

SNOOTIE LITTLE CUTIE

Words & Music by Bob Troup

Moderately

You're a snoot-ie lit-tle cu-tie, You're a

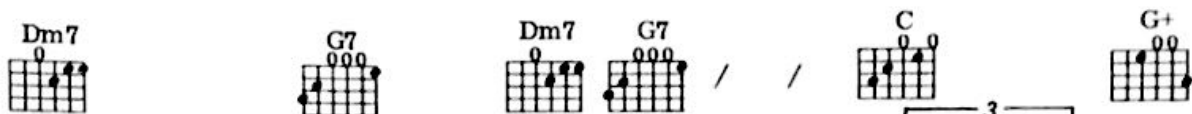
pert lit-tle skirt; You're a knock-out, you're a beau-ty,

you're a flirt:

You're a dap-per lit-tle flap-per, You're just as cute as a

trick; You're a kiss-y lit-tle miss-y, you're a

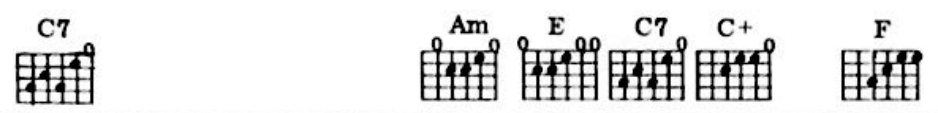
vain lit-tle Jane, you're slick! You're a



 class-y lit - tle las - sie, ————— You're a keen lit - tle queen; —



 And al - though some-times you're sass - y, ————— and you're



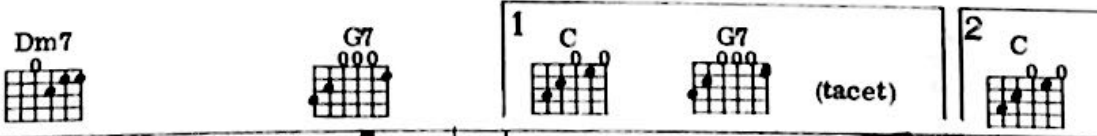
 mean; ————— I'm a fiend for ro -



 -mance with you, ————— Squirr'-lly lit - tle girl - ie, you're fine; You're a



 knock-out, you're a beau - ty, Snoot - ie lit - tle cu - tle,



 Snoot - ie lit - tle cu - tle mine. You're a mine.

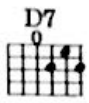
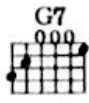
THE HAWAIIAN WEDDING SONG

Music and Original Hawaiian Lyric by Charles E. King
English Lyric by All Hoffman and Dick Manning

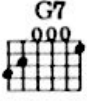
Slowly

The musical score is written in 4/4 time and consists of five lines of music. Each line includes a treble clef, a key signature of one sharp (F#), and a series of notes with corresponding guitar chords indicated above. The chords are: C, G7, C, C7, F, G7 (Line 1); C, G7, C, E7, Am, D7 (Line 2); G7, C, D7, G7 (Line 3); C, G7 (Line 4); and C, A7 (Line 5). The lyrics are written below the notes.

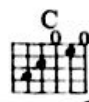
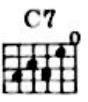
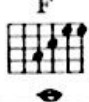
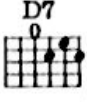
This is the mo - ment I've wait - ed
for. I can hear my heart sing - ing, Soon bells will be
ring - ing. This is the mo - ment of sweet "A -
- lo - ha," I will love you long - er than for - ev - er.
Prom-ise me that you will leave me nev - er. Here and

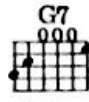
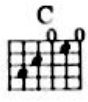
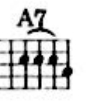
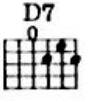
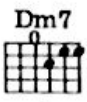
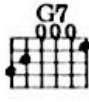

now, dear, All my love I vow, dear,



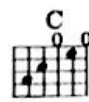
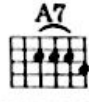
Prom-ise me that you will leave me nev - er, I will love you long-er than for-

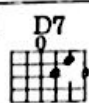
ev - er. Now that we are one, Clouds won't hide the

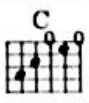
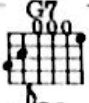







sun, Blue skies of Ha - wai - i smile on this, our wed - ding

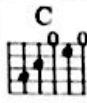



day. I do love you with

1


all my heart.

2


heart.

BYE BYE BABY

Words: Leo Robin. Music: Jule Styne

Moderately

The musical score is written for guitar and voice. It consists of five staves of music. Each staff begins with a guitar chord diagram above the first few notes. The chords are: Bb, F9(#5), Bb, G7(#5), G7, Cm, G+, G, Cm7, F7(#5), Bb, Bb°, Bb, Gm7, C7, C7(#5), F9, F7, Eb, F7, Bb, D7, Gm, Bb7, Eb, G7, Cm, F7, Bb°, F7, F7(#5), Bb, B°, Cm7, F7, Bb, F9(#5).

Bye Bye Ba - by, Re - mem - ber you're my ba - by when they give you the eye. Al - though I know that you care, won't you write and de - clare, That though on the loose, you are still on the square. I'll be

B $\flat$ G7($\sharp 5$) G7 Cm G $+$ G Cm7 F7($\sharp 5$)

gloom - y, but send that rain - bow to me,

B $\flat$ B $\flat$ $^{\circ}$ B $\flat$ Gm7 Am7

Then my sha - dows will fly, _____

D7 Gm D7 Gm A $^{\circ}$ Fm7 B $\flat$ 7($\flat 5$) B $\flat$ 7

____ Though you'll be gone for a while, _____

E $\flat$ E $\flat$ $^{\circ}$ E $\flat$ Cm B $\flat$ $^{\circ}$ B $\flat$ B $\flat$ $^{\circ}$

I know that I'll be smil - ing with my

Cm7 F($\flat 9$) 1 B $\flat$ Gm6 F7($\sharp 5$) Fm6 G($\flat 5$) E $\flat$ m6 F7

ba - by bye and bye.

2 Fm6 G7 A $\flat$ m6 B $^{\circ}$ Cm

bye, _____ With my ba - by _____

Cm7 F($\flat 9$) B $\flat$ E $\flat$ 6 B $\flat$

bye and bye. _____

JUST THE TWO OF US

Words & Music: Ralph MacDonald, William Salter and Bill Withers

Moderately



I see the cry - stal rain-drops fall, and the beau - ty of it



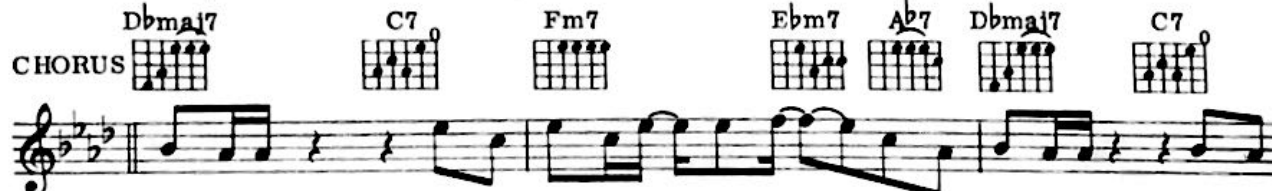
all, is when the sun — comes shin - ing through. —



To make those rain-bows in my mind, when I think of you some-



- time, and I want to spend — some time with you. — Just the



CHORUS

two of us, we can make it if — we try, — Just the two of us, Just the



two of us, Just the two of us, build-ing castles in — the sky, — Just the



two of us, you and I. —

I AM A ROCK

Words & Music by Paul Simon

Medium Rock

A win - ter's day, In a

deep and dark De - cem - ber. I am a -

- lone. Gaz - ing from my win - dow to the streets below, On a

fresh - ly fallen si - lent shroud of snow. I am a Rock, I am an is

- land. A win - ter's

- land, And a rock feels no pain, And an

is - land nev - er cries.

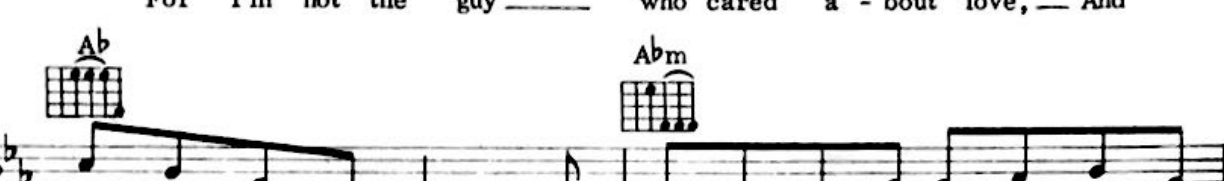
molto rit. e dim.

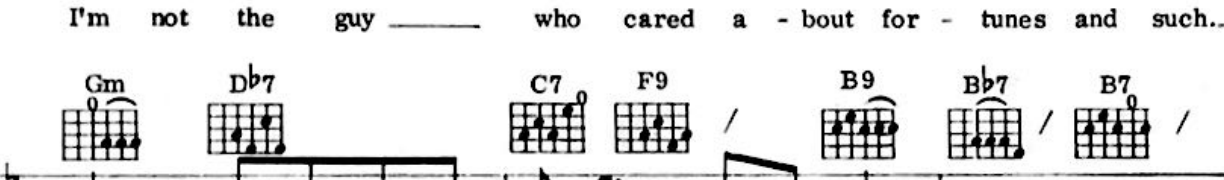
OH LOOK AT ME NOW

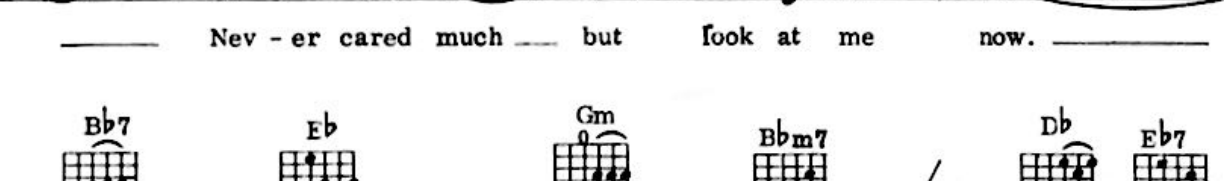
Words: John DeVries. Music: Joe Bushkin

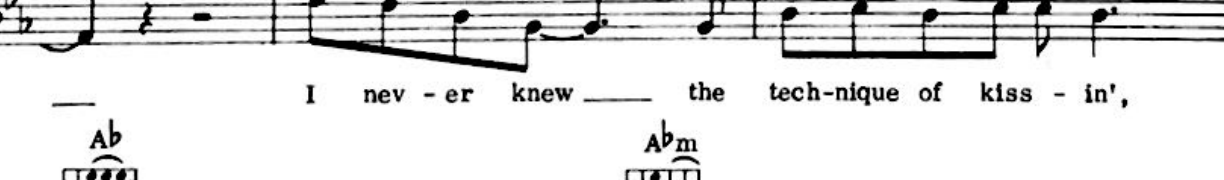
Moderately

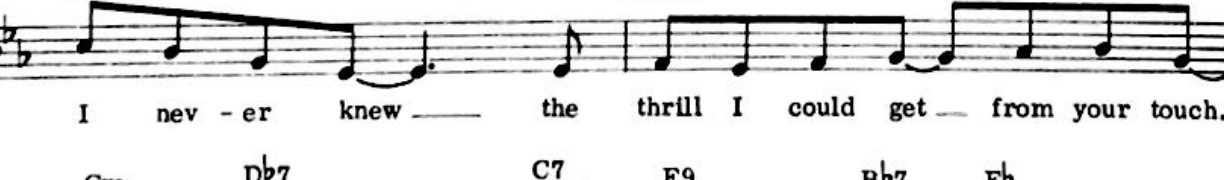

 For I'm not the guy — who cared a - bout love, — And


 I'm not the guy — who cared a - bout for - tunes and such..


 — Nev - er cared much — but look at me now. —

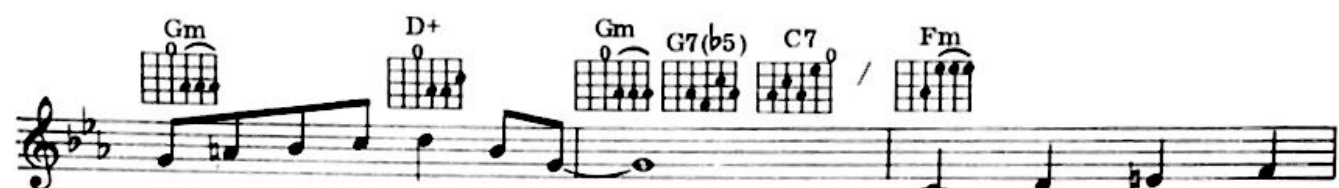

 — I nev - er knew — the tech-nique of kiss - in',


 I nev - er knew — the thrill I could get — from your touch..


 — Nev - er knew much, — Oh! Look at me now. —



I'm a new man, bet - ter than _____



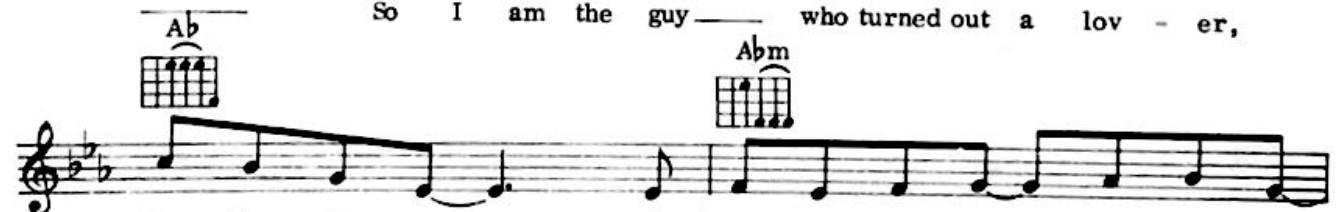
Cas - a - nov - a at his best, _____ With a new heart,



brand new start, _____ I'm so proud I'm bust - in' my vest. _____



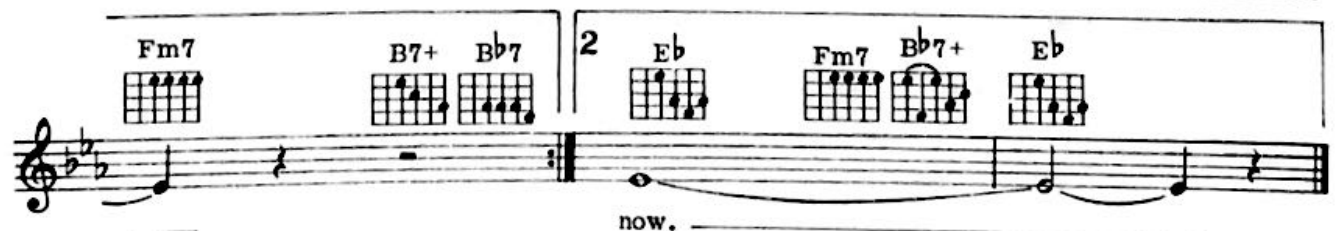
So I am the guy _____ who turned out a lov - er,



So I'm the guy _____ who laughed at those blue _____ dia - mond rings,



One of those things, — Oh! Look at me now. _____



now. _____

THIS OLE HOUSE

Words & Music: Stuart Hamblen

Moderately

VERSE



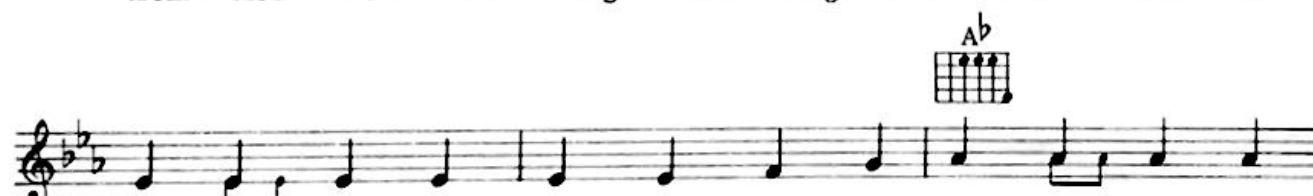
This ole house once knew his child - ren; this ole
house is a - get - tin' sha - ky; this ole
house is a - fraid of thun - der; this ole



house once knew his wife. This ole house was home and
house is a - get - tin' old, This ole house lets in the
house is a - fraid of storms. This ole house just groans and



com - fort as they fought the storms of life. This ole
rain, ——— this ole house lets in the cold. Oh his
trem - bles when the night wind flings its arms. This ole



house once rang with laugh - ter; this ole house heard man - y
knees are a - get - tin' chil - ly, but he feels no fear nor
house is a - get - tin' fee - ble; this ole house is a - need - in'



shouts, Now he trem - bles in the dark - ness when the
pain, 'Cause he seeks a new to - mor - row through a
paint, Just like him it's tuck - ered out, He's a - get - tin'

light - nin' walks a - bout.
gold - en win - dow pain. } Ain't a - gon-na need this house no
read - y to meet his fate.

CHORUS

long - er; ain't a - gon-na need this house no more. Ain't got

time to fix the shing - les: ain't got time to fix the

floor. Ain't got time to oil the hing - es nor to

mend no win - dow panes. Ain't gon-na need this house no

long - er; He's a - get - tin' read-y to meet his fate. This ole fate.

1.2. 3.

(I Can't Get No) SATISFACTION

Words & Music by Mick Jagger and Keith Richard

With a beat

E A

I — can't get no — sat - is - fac - tion, —

E A

I — can't get no — sat - is - fac - tion, 'Cause I

E B7 E A

try and I try and I try and I try. — I can't

E A E A

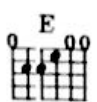
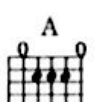
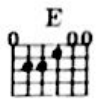
get no I can't get no 1. When I'm
2. When I'm

E A E

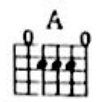
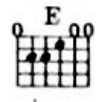
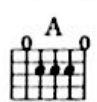
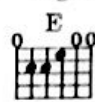
driv - in' in my car, — And that man comes on the ra-
watch - in' my T. V. — And that man comes on to tell

A E A

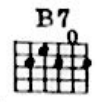
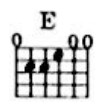
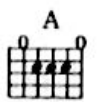
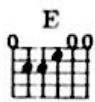
- di - o; And he's tell - in' me more and more, — a - bout some
- me; How white my shirts can be, — Well he

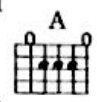
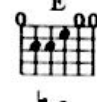
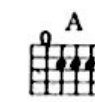
use - less in - for - ma - tion, Sup - posed to fire my im - ag - in - a -
 can't be a man, 'cause he does - n't smoke the same cig - ar - ettes as me -

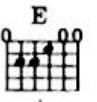
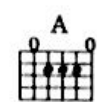
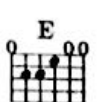
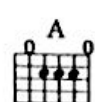
- tion. } I can't get no, Oh, no, no, no.

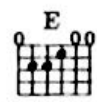
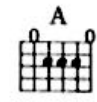
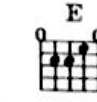
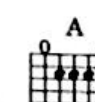
Hey, hey, hey, that's what I say.

1  2   

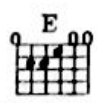
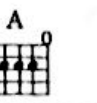
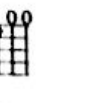
I can't get no, I can't

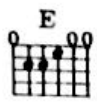





get no, I can't get no sat - is -

- fac - tion, No sat - is - fac - tion, No sat - is -



- fac - tion, No sat - is - fac - tion. *Fade*

GIRL OF MY BEST FRIEND

Words & Music by Beverly Ross and Sam Bobrick

Medium tempo

The way she walks, — The way she talks, —
 Her love - ly hair, — Her skin so fair, —

How long can I pre - tend. — Oh I can't
 I could go on 'n nev - er end. — Oh I can't

help it I'm in love — with the girl of my best
 help it I'm in love — with the girl of my best

friend. — friend. — I want to

tell her how I love her — so, And hold her

in my arms, but then — What if she

C7 F Dm G7

got real mad and told him so, I could ne-ver face

C7 F

ei-ther one a-gain. (Uh huh huh) The way they

Dm C7 F Dm C7 F

kiss, Their hap-pi-ness; Will my ach-in'

Dm C Bb

heart ev-er mend, Or will I

C F Dm Bb Gm

al-ways be in love, With the girl of my best

1 Dm C7 2 Dm C7 F

friend? Ne-ver

Dm C7 F Dm C7

end, will it ev-er end,

F Dm C7 F

Please let it end.

BLUE SUEDE SHOES

Words & Music by: Carl Lee Perkins

Bright tempo (tacet)  (tacet) 

Well, it's one for the mon - ey, two for the show,

(tacet) 

three to get read - y, now go, cat, go! But don't you



step on my Blue Suede Shoes. You can

do an - y - thing — but lay off of my Blue Suede Shoes. —

 (tacet)  (tacet) 

Well, you can knock me down, — step in my face, —
Burn my house, — steal — my car, —

(tacet)

slan-der my name all o-ver the place; —
 drink — my li-quer from my old-fruit — jar; —

(tacet)

Do an-y-thing that you want to do, — but

(tacet)

uh - uh, hon-ey lay off of my shoes. —

Don't you step on my Blue Suede Shoes.

You can do an-y-thing — but lay off of my Blue Suede

1	F	Bb7	F	(tacet)
2	F	Bb7	F	

Shoes. —

OVER THE RAINBOW

Words: E. Y. Harburg Music: Harold Arlen

Some - where o - ver the rain-bow, way up

high, There's a land that I heard of

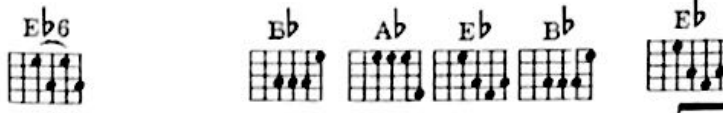
once in a lull - a - by. Some - where

o - ver the rain - bow, skies are blue,

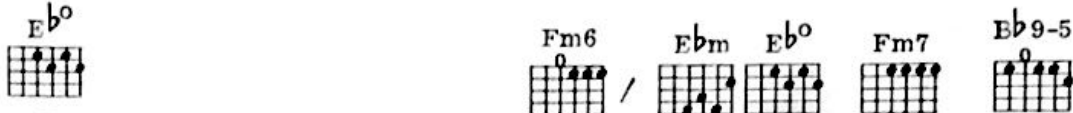
And the dreams that you dare to dream real - ly do come



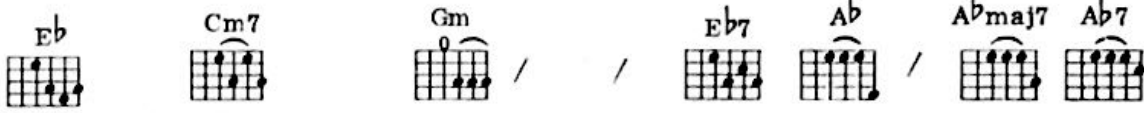
 true. Some-day I'll wish up- on a star and wake up where the clouds are far be-



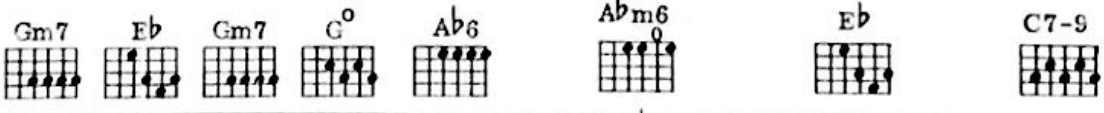
 - hind me. Where trou- bles melt like lem-on drops, a -



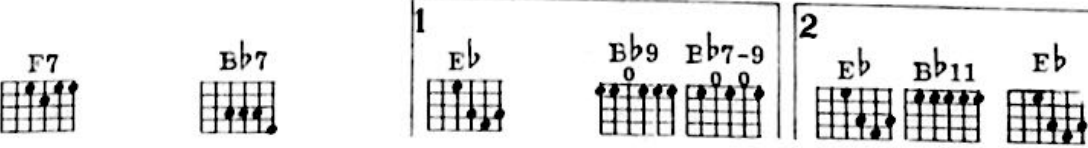
 - way a - bove the chim-ney tops that's where you'll find me.



 Some - where, o - ver the rain - bow, blue - birds



 fly, Birds fly o - ver the rain - bow,



 Why then, oh why can't I? I?

ONE NOTE SAMBA

(Samba De Uma Nota So)

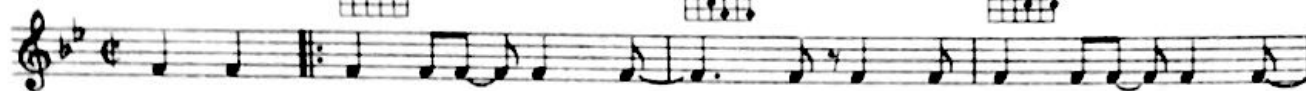
Music: Antonio Carlos Jobim. Original Words: N. Mendonca
English Lyric: Jon Hendricks

Moderato

Dm7

Db7

Cm7



This is just a lit - tle sam - ba built up - on a sin - gle note...

B7 b5

Dm7

Db7

Cm7



Oth - er notes are bound - to fol - low, but the root is still - that note...

B7 b5

Fm9

E9 b5

Ebm7



Now this new one is - the con - se-quence - of the one we've just - been through,

Ab9

Dm7

Db7

Cm7

B7 b5

Bb6



As I'm bound to be - the un - a - void - a - ble con - se-quence of you...

Ebm7

Ab7

Db

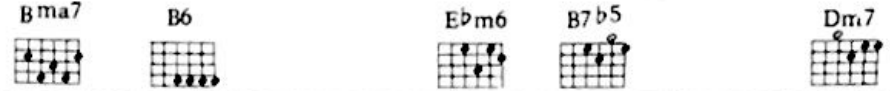
Ebm7



There's so ma - ny peo - ple who can talk and talk and talk and just say no - thing, - or near - ly



no - thing. I have used up all the scale I know, and at the end I've come to



no - thing, or near - ly no - thing. So I come back to my first



note, as I must come back to you. I will pour in - to that one



note all the love I feel for you. An - y - one who wants the whole



show - Re Mi Fa Sol La - Ti Doh, He will find him - self with no



show. Bet - ter play the note you know. This is

SUPER TROUPER

Words & Music by Benny Andersson and Bjorn Ulvaeus

Moderate beat



 Su - per Trou - per beams are gon - na blind - me but I won't feel



 blue like I al - ways do. 'Cause some-where in the crowd there's



 you.





 I was sick and tired of ev - ery - thing when I called - you last night from Glas - gow.
 Fac-ing twen - ty thou - sand of your friends, how can an - y - one be so lone - ly?



 All I do is eat and sleep and sing, wish-ing ev - ery show was the last - show.
 Part of a suc-cess that nev-er ends, still I'm think - ing a - bout you on - ly.



 So i - ma-gine I was glad to hear you're com-ing, - sud-den-ly I feel al - right,
 There are mo-ments when I think I'm go-ing cra-zy, - but it's gon-na be al - right,

F C Gsus4 G

and it's gon-na be so different when I'm on the stage to - night. _____ } To-night the
 ev-ery-thing will be so different when I'm on the stage to - night. _____ }

C Csus4 C Csus4 C G

Su - per Trou - per lights are gon-na find me, shin - ing like the sun,

Dm G C

smil - ing, hav - ing fun, feel - ing like a num - ber one. To-night the

C Csus4 C Csus4 C G

Su - per Trou - per beams are gon-na blind me, but I won't feel blue

Dm G

like I al - ways do 'Cause some-where in the crowd there's somewhere in the crowd there's

C F Am

you. So I'll be there when you ar - rive, the sight of

Dm G C G F

you will prove to me I'm still a - live and when you take me in your arms and hold me

Dm A7 Dm G

tight I know it's gon - na mean so much to - night. _____ To-night the

D.S. and fade

SHE'S OUT OF MY LIFE

Words & Music: Tom Böhler

Slowly, with feeling

Esus 4 E Esus 4 E C[#]dim E Gdim E/G[#]

She's out of my life, — she's out of my life

A B/A G[#]m7 C[#]m7 F[#]m7 F[#]m/D[#]

and I don't know wheth-er — to laugh or cry, I don't know wheth-er to

G[#]7^b9 G[#]7 C[#]m A G[#]m F[#]m B11 B

live or die, and it cuts like a knife, — she's out of my

E A Esus 4 E Esus 4 E C[#]dim E

life It's out of my hands, it's out of my hands,

Gdim E/G[#] A B/A G[#]m7 C[#]m7

to think for two years she was here,

F[#]m F[#]m/D[#] G[#]7^b9 G[#]7 C[#]m A G[#]m

and I took her for grant-ed, — I was so cav-a-lier, Now the way that it stands —








— she's out of my hands. And so I've learned










that love's not po-ses-sion, and I've learned — that love won't wait. —








Now I've learned that love needs ex-pres-sion, — but I learned — too










late, and she's out — of my life, she's out of my








life. Damned_in-de-ci-sion and cur-sed pride,









I kept my love for her — locked deep — in-side, — and it cuts like a knife, —

ritard.     a tempo   

— she's out of my life.

A MAN AND A WOMAN

(Un Homme Et Une Femme)

Music: Francis Lai. Original Words: Pierre Barouh
English Lyric: Jerry Keller

Moderately


 Eb6 Dbma7 F#m6 Ebma7

1 When hearts are pass-ing in the night. In the lone-ly night, ____ Then they must
 si-lence of the night. Of the morn-ing mist ____ When lips are


 D7

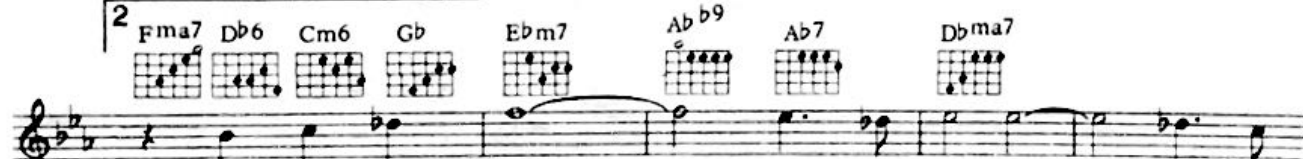
hold each oth-er tight, Oh so ver-y tight, ____ And take a
 wait-ing to be kissed, Long-ing to be kissed. ____ Where is the


 Dbma7

chance that in the light, In to - mor-row's light ____ They'll stay to -
 rea-son to re-sist And de - ny a kiss ____ That holds a


 Gm7b5 Dbma7 Gb7 Fma7

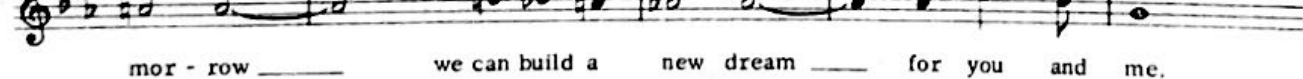
geth - er, ____ So much in love. - 2 And in the
 prom - ise ____ Of hap - pi - ness.


 2 Fma7 Db6 Cm6 Gb Ebm7 Ab b9 Ab7 Dbma7

- Tho' yes - ter - day ____ still sur - rounds you ____ With a


 Ebm7 Ab b9 Db6 Gm7 C7

warm and prec-ious mem-o - ry. ____ May - be ____ for to -


 F6 Fm7 Bb7 Eb

mor - row ____ we can build a new dream ____ for you and me.



This glow we feel is some-thing rare, Some-thing real-ly rare, — So come and
pass-ing in the night, In the rush-ing night, — A man, a



say you want to share, Want to real-ly share — The beau - ty
wom-an in the night, In the lone-ly night, — Must take a



wait-ing for us there, Call-ing for us there — That on - ly lov - ing —
chance that in the light, In to - mor-row's light — They'll be to - geth - er —



— can give the heart. — 2 When life is love — to -
— so much in



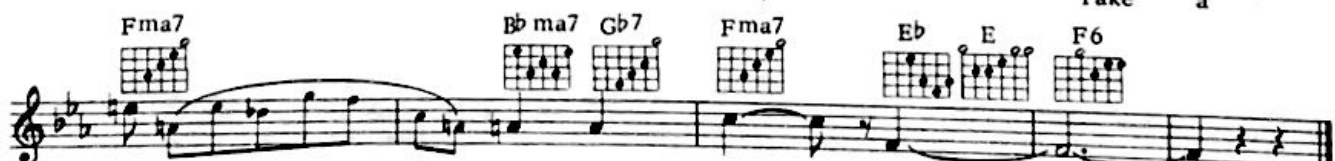
geth - er, — So much in love. — So tell me — you're not a



fraid to take a chance, Real-ly take a chance, Let your
mu-sic of a glance, Of a fleet-ing glance To the



heart be-gin to dance, Let it sing and dance to the
mu-sic of ro-mance, Of a new ro-mance, Take a



chance, Take a chance. —

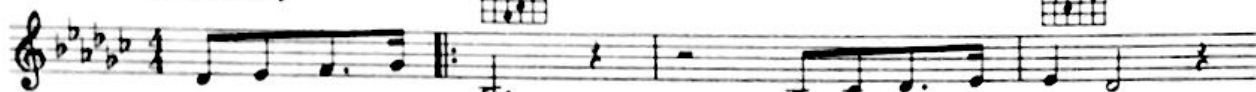
THE WINNER TAKES IT ALL

Words & Music: Benny Andersson and Bjorn Ulvaeus

Moderately

♩ Gb

Db/F



1 1 don't wan - na

talk
arms
kiss
talk

a - bout things we've gone through,
think-ing I be - longed there,
like I used to kiss you,
if it makes you feel sad,

Abm/Eb

Db



though it's hurt-ing me,
I fig-ured it made sense,
does it feel the same
and I un - der - stand

now it's his - to - ry.
build-ing me a fence,
when she calls your name?
you've come to shake my hand.

Gb

Db/F



I've played all my cards,
build-ing me a home,
Some-where deep in - side,
I a - pol - o - gise

and that's what you've done too,
think-ing I'd be strong there,
you must know I miss you,
if it makes you feel bad

Abm/Eb

Db



no - thing more to say,
but I was a fool,
but what can I say,
see-ing me so tense,

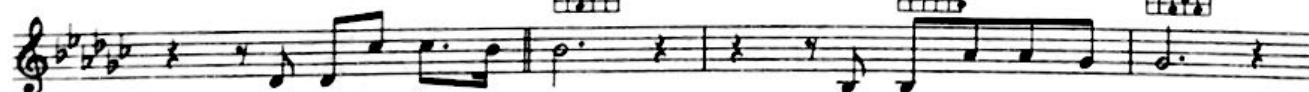
no more ace to play.
play-ing by the rules,
rules must be o - beyed.
no self con - fi - dence.

to coda

♩ Gb

Bb7/D

Ebm



The win-ner takes it all,
The gods may throw a dice,
The judges will de - cide
The win-ner takes it

the los - er stand-ing small
their minds as cold as ice,
the likes of me a - bide,





be-side the vic-to-ry, _____ that's her des-ti-ny. _____
 and some-one way down here _____ los-es some-one dear. _____
 spec-ta-tors of the show _____ al-ways stay-ing low. _____




1 _____ 2,3 _____
 — 2 I was in your — The win-ner takes it all, the los-er has to
 The game is on a-gain, a lov-er or a





fall, friend, It's sim-ple and it's plain, _____ why should I com-
 A big thing or a small, _____ the win-ner takes it



1 _____ 2 _____ D.S. al coda
 plain? _____ 3 But tell me, does she _____
 all. _____ 4 I don't wan-na

CODA     

all. _____ The win-ner takes it all. _____

Instrumental

(repeat and fade)

83 IMAGINE

Words & Music: John Lennon

20 bars per minute


 C sus 9 F6 C sus 9
 I - ma - gine there's no heav - en, It's ea - sy if you


 F6 C sus 9 F6
 try, No hell be - low us,


 C sus 9 F6 F Am/E
 A - bove us on - ly sky. I - ma - gine all the peo -


 Dm7 Dm7/C G C/G G7
 - ple Liv - ing for to - day a - ha


 C F C
 I - ma - gine there's no coun - tries, It is - n't hard to do,
 I - ma - gine no pos - ses - sions, I won - der if you can,

F C F

No-thing to kill — or die — for,
No need for greed — or hun — ger,

C F Am/E

And no re - lig-ion too. — I - ma-gine all the peo -
A broth-er - hood of man. — I - ma-gine all the peo -

Dm Dm/C G C/G G7

- ple — Liv-ing life in peace — yu-huh —
- ple — Shar-ing all the world — yu-huh —

F G C E F G

{ You may say — I'm a drea-mer, But I'm not — the on-ly one. —

C E F G C E

I hope some day — you'll join us, —

F G C C

And the world — will be one, — live as one. —

A LITTLE IN LOVE

Words & Music: Alan Tarney

Moderately



1 It's been so long, you say you've had fun —
 2 Well, I can see what's hap-pen-ing to you, — you feel a
 3 You know some-times you look some-where,



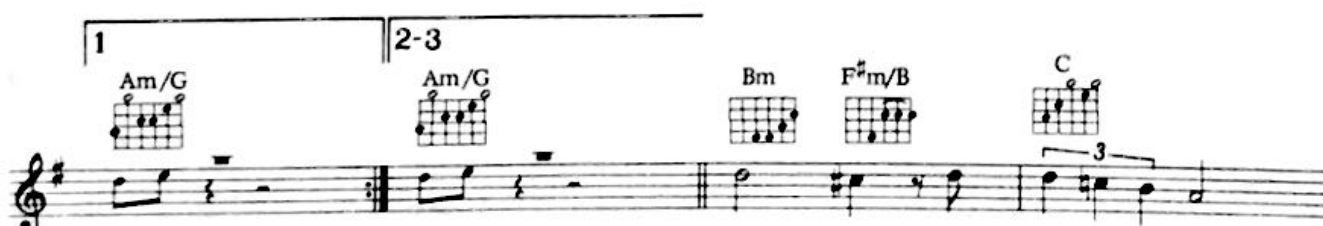
and you've been hap-py with the things you've done. — Now you feel strange and a
 lone, — but it's just not true. — And there's one thing you
 you're not a - lone, but there's no - one there. — No one to turn to, and



lit-tle un - real, — well, I can un-der-stand — the way you feel, — You're just a
 ought to know, — I need you so, — I'm just a
 no one to see — the way you're feel-ing, — just like me, — just a



lit-tle in — love — (just a lit-tle) You're just a lit-tle in — love — (just a
 lit-tle in — love — (just a lit-tle) I'm just a lit-tle in — love — (just a
 lit-tle in — love — (just a lit-tle) You're just a lit-tle in — love — (just a



lit-tle) lit-tle) You say you're will-ing to learn
 lit-tle)

Bm F#m/B C Am

you need a friend, a friend who will help you, 'cos you're just a lit-tle in

Chorus
G Em C D G Em C D

love, oh yeah, a lit-tle in love. You are a lit-tle in love.

Bb Gm Am Bm G Em

— with some-one you just like to see, Like me, you're in love, oh yeah,

to coda
C D G Eb C Bb F/Bb D.C. al coda (no repeat)

— a lit-tle in love. —

CODA
F/Bb C D E

oo — You're in love —

A F#m D E A F#m D E

— (oh yeah) — a lit-tle in love, — You are — a lit-tle in love —

C Am Bm C#m (repeat to fade)

— with some-one you just like to see, Like me, you're in love, —

85 BLUESETTE

Words: Norman Gimbel
Music: Jean Thielemans

Moderate waltz tempo

1 Poor lit - tle, sad lit - tle blue Blues - ette; Don't you cry,
2 Long as there's love in your heart to share, Dear Blues - ette,

don't you fret, You can bet, one luck-y day, You'll wa - ken
don't des - pair, Some blue boy is long-ing, Just like you, to

and your blues will be for - sa - ken. One luck - y day, love - ly
find a some - one to be true to. Two lov - ing arms he can

love will — come your way, —
nest - le in and stay. —

Get set, Blues - ette, true love is com - ing; Your troub - led heart

soon will be hum - ming. (hum) —

doo-ya, doo-ya, doo-ya, doo-ya, doo-ya, doo-ya,









doo - oo - oo Blues - ette. Pret-ty lit-tle Blues-ette








must-n't be a mour-ner. Have you heard the news yet? Love is 'round the cor-ner.








Love wrapped in rain-bows and tied with pink rib-bon to make your next spring-time your







gold wed-ding ring time. So, dry your eyes. Don't-cha pout, don't-cha fret, good-y








good times are com-ing, Blues-ette. Long as there's love in your heart to










share, dear Blues - ette, don't des-pair. Some blue boy is long-ing, just like







you, to find a some - one to be true to. One luck-y day, love-ly








love will come your way. That mag - ic day








may just be to - day.

THE GIRL FROM IPANEMA

(Garota De Ipanema)

Music: Antonio Carlos Jobim. Original Words: Vinicius De Moraes

English Lyric: Norman Gimbel

Moderately slow



 Tall and tan and young — { and love - ly, the girl — from I - pa - ne -
 { and hand - some, the boy —



 - ma goes walk - ing, and when — { she pass - es, each one — she pass - es goes "a-a-h!"
 { he pass - es, each girl — he



 When { she walks she's like — a sam - ba that swings so cool and sways.
 { he walks he's like —



 — so gen - tle, that when — { she pass - es, each one — she pass - es goes "a-a-h!"
 { he pass - es, each girl — he



 Oh, — but I watch { her so sad - ly, — How —
 { him

[illegible]

The musical score is written on a single staff in treble clef. The melody consists of eighth and quarter notes, with triplets indicated by a '3' over a bracket. The lyrics are: 'I would give my heart glad - ly, But each day when she walks to the'. Above the staff, there are two guitar chord diagrams: 'Eb9' and 'Am7'. The 'Eb9' diagram shows the 1st, 2nd, 3rd, 4th, and 5th frets on the 1st, 2nd, 3rd, 4th, and 5th strings respectively. The 'Am7' diagram shows the 1st, 2nd, 3rd, and 4th frets on the 1st, 2nd, 3rd, and 4th strings respectively. The score ends with a double bar line.

sea, she looks straight a-head, not at me. Tall and tan and young—

— { and love - ly, the girl — from I - pa - ne - ma goes walk - ing, and when —
 { and hand - some, the boy —

— { she pass-es I smile, — { but she does-n't see.
he but he

2 Gb7 Fma7 Gb7 ritard. Fma7

{ She just does-n't see, { No, she does-n't see.

{ He { No, he

IT'S NOT UNUSUAL

Words & Music: Gordon Mills and Les Reed

Moderately, with a beat



1 It's not un - u - su-al to be loved by an-y-one. ____
2 It's not un - u - su-al to be out at an-y time. ____



It's not un - u - su-al to have fun with an-y-one. ____
But when I see you out and a - bout, it's such a crime. ____



But when I see you hang-ing a - bout with an-y-one, ____
If you should ev - er wan-na be loved by an-y-one, ____



It's not un - u - su-al to see me cry. ____ I wan-na die. ____
It's not un - u - su-al, it



hap - pens ev' - ry day. ____ No mat - ter what you say, ____

D7 G

you'll find it hap - pens all the time. _____

G Am7

Love will nev - er do _____ what you want it to. _____

D7 Bm7 Bb7 Am7 D7

Why can't this cra - zy love be mine? _____

G Am7 D7

It's not un - u - su - al to be mad with an - y - one. _____

G Am7 Bm

It's not un - u - su - al to be sad with an - y - one. _____ But if I ev -

Am7 D7

- er find that you've changed at an y time. _____ It's not un - u -

G Am7 D9 G

- su - al to find that I'm in love with you. _____

88 TAMMY

Words & Music by Jay Livingston and Ray Evans

Moderately

1 I hear the cot-ton woods whis-p'r'in' a-bove: Tam-my!
2 Whip-poor-will, whip-poor-will, you and I know, Tam-my!

Tam-my! Tam-my's in love! The ole hoot-ie owl hoot-ie - hoo's to the
Tam-my! Can't let him go! The breeze from the bay-ou keeps mur-mur-ing

dove: Tam-my! Tam-my! Tam-my my love! Does my dar-ling feel
low: Tam-my! Tam-my! You love him so! When the lov-er feel
night is warm,

what I feel when she comes near? My heart beats so joy-ful-ly, you'd
soft and warm, I long for his charms! I'd sing like a vi-o-lin if

think that she could hear! Wish I knew if she knew what I'm dream-ing
I were in his arms! Wish I knew if he knew what I'm dream-ing

of! Tam-my! Tam-my! Tam-my's my love!
of! Tam-my! Tam-my! Tam-my's in love!

TELL ME ON A SUNDAY

Words: Don Black. Music: Andrew Lloyd Webber

Gently

1 Don't write a let - ter when you want to leave. Don't call me at three A. M.
 2 Let me down ea - sy, no big song and dance, No long fa - ces, no long looks,

from a friend's a - part - ment, I'd like to choose how I hear the news. — Take me
 no deep con - ver - sa - tion, I know the way we should spend the day, — Take me

to a park that's cov - ered with trees. — Tell me on a Sun - day please.
 to a zoo that's got chim - pan - ze - es. — Tell me on a Sun - day

please. Don't want to know who's to blame, — it won't help know - ing. { Don't }
 { I don't }

want to fight day and night, bad e - nough, you're go - ing. — Don't leave in sil - ence

with no word at all, Don't get drunk and slam the door, — that's no way to end this, I

know how I want you to say good - bye. Find a cir - cus ring with a

fly - ing tra - peze. — Tell me on a Sun - day please. — please. —

NEVER KNEW LOVE LIKE THIS BEFORE

Words & Music: J. Mtume and R. Lucas

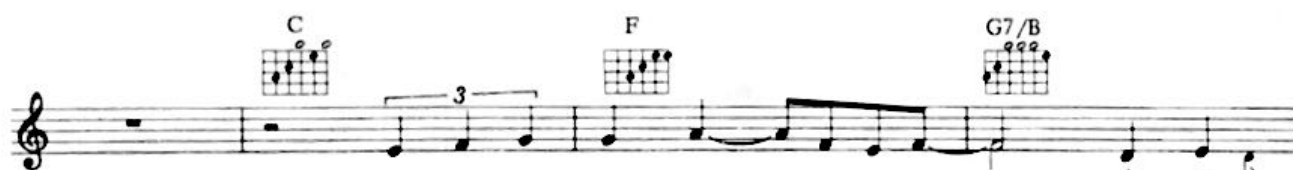
Moderately



1 I nev - er knew love like — this be - fore, — now I'm
2 This feel - ing so deep in - side of me, — such a



lone - ly nev - er more — since you came — in - to my life. —
ten - der fan - ta - sy, — you're the one — I'm liv - ing for. —



You are my love - life, — this I know, — and I'll
You are my sun - light — and my rain, — — and



nev - er let you go, — you're my all — and part of me. —
time could nev - er change — what we share — for ev - er more. —



Once I was lost and — now I'm found, — and you
I nev - er knew love like — this be - fore, — now I'm

Em7 Am Dm7 G11 3rd

turned my world a-round, when I need, I call your name.
lone-ly nev-er more since you came in-to my life.

Chorus Fma7 Em7 Am7 Dm7

'Cos I nev-er knew love like this be-fore.

Em7 Fma7 Em7 Am7 Dm7

O-pen my eyes, 'cos I nev-er knew love like this be-fore.

Em7 Fma7 1 Em7 Am7 D7 sus 4 D7

What a sur-prise, 'cos I nev-er knew love like this be-fore.

G11 3rd 2 Em7 Am Dm7 Em7

love like this be-fore in-side of me.

Dm7 Em7 Am7 Dm7 Em7

Nev-er knew love like this be-fore. O-pen my eyes.

Fma7 Em7 Am7 Dm7 G11 3rd (repeat to fade)

Nev-er, nev-er, nev-er knew love like this.

91 WOMAN

Words & Music: John Lennon

Moderately slow



1 Wom-an, I can hard-ly ex - press
2 Wom-an, I know you un - der-stand



my mixed e - mo - tions at my thought-less - ness.
the lit - tle child in - side the man.



Af - ter all, I'm for - ev - er in your debt. And
Please re-mem - ber, my life is in your hands. And



wom-an, I will try to ex - press ____
wom-an, hold me close to your heart. ____



my in - ner feel - ings and thank-ful - ness ____
How - ev - er dis - tant, don't keep us a - part. ____

4   3   

for show-ing me the mean-ing of suc - cess. _____
 Af - ter all, it is writ - ten in the stars. _____

 3    

Ooh, _____ well, well, doo doo doo doo doo. Ooh, _____

3   1  2 

_____ well, well, doo doo doo doo doo. doo doo.

Wom-an, please let me ex - plain. _____

  4  2  

I nev - er meant to cause you sor - row or pain. _____

  4  2  

So let me tell you a - gain and a - gain and a - gain: _____ 1

 4    (repeat to fade)

love _____ you, yeah, yeah, now and for - ev - er. 1

(Just Like) STARTING OVER

Words & Music: John Lennon

Freely

Our _ life _ to - geth - er is so _ pre - cious to - geth - er. We have
 grown. _ We have grown. _ Al - though our _ love is still special.
 Let's take a chance and fly a - way _ some - where a - lone. _ It's

Moderately, with a strong beat

been too long since we took the time. _ No one's to blame; I know time flies _ so
 day we used to make it, love. _ Why can't we be mak - in' love nice and
 quick - ly!
 eas - y? But when I see you, dar - ling,
 It's time to spread our wings and

It's like we both are fall - ing in love _ a - gain. } It'll be just
 fly. Don't let an - oth - er day go by, _ my love. }

like start - ing o - ver, start - ing o - ver. _ to coda

1 A+ 2 G

Ev'-ry Why don't we take off a -

Am D7 G

lone... take a trip some-where far, far a-way. -

Em Am D7

We'll be to - geth - er all a - lone — a - gain, like we

D.S. (1st lyric) al coda

G E D/F# E/G#

used to — in the ear-ly days... Well, well, dar - ling, It's (been)

CODA

A+ A A+

Our — life — to - geth - er is so

F#m/A A+ A E

pre-cious to - geth - er. We have grown. —

A E A

We have grown. — Al - though our love is still

A+ F#m/A A7 D

spe-cial, Let's take a chance and fly a - way —

Dm A A+

some - where. — Instrumental repeat (vocal ad lib.) and fade

STRANGERS IN THE NIGHT

Music: Bert Kaempfert. Words: Charles Singleton and Eddie Snyder

Moderately slow

F

Strangers in the night ———— ex-chang-ing glanc-es, won-d'ring in the night ————

Abdim

— what were the chanc-es we'd be shar-ing love ———— be-fore the night was

Gm D+ Gm7 D+ Gm

through. ———— Some-thing in your eyes ———— was so in-vit-ing,

C7

some-thing in your smile ———— was so ex-cit-ing, some-thing in my heart ————

F Gm C7

— told me I must have you. ————

Cm D7^{b9}

Stran-gers in the night, _____ two lone-ly peo-ple we were stran-gers in the night _____

Gm B^bm

— up to the mo-ment when we said our first hel-lo. Lit-tle did we know

F Dm7 Gm C7 F

love was just a glance a-way, a warm em-brac-ing dance a-way, and ev-er since that night _____

— we've been to-geth-er, lov-ers at first sight _____ in love for-ev-er.

C7 Gm7 C7 1 F

It turned out so right _____ for stran-gers in the night.

C7 2 F ritard. D^b E^b F

night. _____

A MAN WITHOUT LOVE

(Quando M'innamoro)

Music and Original Lyrics by R. Livraghi, M. Panzeri, D. Pace
English Lyrics by Barry Mason

Moderately



 1 I can re-mem - ber when — we walked to - geth - er,
 2 Moon-light to show the way — so we can fol - low.



 Shar - ing a love I thought — would last for - ev - er.
 Wait - ing in - side her eyes — was my to - mor - row.



 Then some-thing changed her mind, — her kiss-es told me.



 I had no lov - ing arms — to hold me.

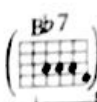


 Ev'-ry day I wake up, then I start to break up, Lone-ly is a man with-out love. —
 Know-ing that it's cloud-y a - bove. —



 Ev'-ry day I start out, then I cry my heart out. Lone-ly is a man with-out love. —





I can-not face this world — that's fal-len down on me. So, if you see my



girl, — please send her home to me. Tell her a-bout my heart — that's slow-ly




dy-ing. Say I can't stop my - self — from cry - ing. tacet — — — — ★






Ev'-ry day I wake up, then I start to break up. Lone-ly is a man with-out love. —






Ev'-ry day I start out, then I cry my heart out, Lone-ly is a man without love. —

2





Lone-ly is a man — with-out love. —

EARLY IN THE MORNING

Words & Music by Mike Leander and Eddie Seago

Medium bounce

Gm Cm Cm6

1 Eve - ning _____ is the time of day
2 Night - time _____ is - n't clear to me

F7 Gm F7 Bb Gm Edim

I find _____ noth - ing much to say. Don't know _____
I find _____ noth - ing near to me.

A Eb7 D7 Gm D7

_____ what to do, _____ but I come to. _____

Chorus

G Am7 G Cm Cm7 F7

When it's ear - ly in the morn - ing o - ver by the
When it's ear - ly in the morn - ing, ver - y, ver - y

Bb Bbma7 Ebma7 Am7

win - dow day is dawn - ing when I feel the air I feel that
ear - ly with - out warn - ing I _____ can feel a new - ly born vi -

D7 Gm D7 G Am7 G

life is ver - y good to me, you know. In the
bra - tion sneak - ing up on me a - gain. There's a

Cm Cm7 F7 Bb Bbm7

sun there's so much yel - low some - thing in the ear - ly morn - ing
song - bird on my pil - low, I can see the fun in weep - ing

Ebm7 Am7 D7 to coda

mea-dow tells me that to - day you're on your way and you'll be com-ing
wil - low, I can see the sun.

1 Gm D7 Gm F D7

home, home to me.

2 Gm D7 G Am7 G D.S. al coda

home to me. When it's

CODA Gm D7 Gm

home, home to me, home to me.

LOVE ME TONIGHT

Music by L. Pilat and M. Panzeri. Original Lyrics by D. Pace
English Lyrics by Barry Mason

Rubato

Gm

D7

1 I know that it's late and I real-ly must leave you a-lone; _____
wait-ed so long for the girl of my dreams to ap-pear; _____

D7



but you're good to hold, and I feel such a long way from
and now I can hard-ly be - lieve that you real - ly are

home. _____ Yes, I know that our love is still new, _____
here. _____ - - Here in my arms you be - long. _____

Bright and lively

The musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo/style is 'Bright and lively'. The lyrics are: 'send me a - way, oh, no no. out of my mind o - ver you. Oh!'. Above the staff, five guitar chord diagrams are shown: D7, G, G6, G ma7, and G6. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are aligned under the corresponding notes.

send me a - way, oh, no no.
out of my mind o - ver you. Oh!

Tell me ba - by that you need me, say you'll nev - er leave me, Love me to -

D7 Am7 D7 Am Am^{#7} Am7

night _____ Hold me now my heart is ach - ing, and un - til the
Ba - by, now the pain is strong - er, I can't wait a

D9 G G7

dawn is break - ing. Love me to - night. Some - thing is
mo - ment long - er.

Cm F7 Bb D7

burn - ing in - side, _____ Some - thing that can't be de - nied. _____

Gm D7 Gm

I can't let you out of my sight, dar - ling. Love me to - night. _____

1 F Eb D

3 2. I've

2 Gm F Eb

Let me love _____ you, ba - by, let me love _____ you, ba - by, let me love _____

rall. e marcato a tempo

D D D11 D7 b5 Gm

you to - night. _____ Love me to - night. _____

F Eb tacet * Gm

tacet _____ *

97
LADY

Words & Music: Lionel Richie Jr.

Moderately slow, with feeling

[illegible]

1 La-dy, _____ I'm your knight in shin-ing ar-mour and I love you, _____ You have
2 La-dy, _____ for so man-y years I thought I'd nev-er find you, _____ You have

made me what I am and _____ I am yours. _____
 come in - to my life and _____ made me whole. _____ For-

My love, _____ there's so man-y ways I want to say I love you, _____ Let me
ev-er, _____ let me wake to see you each and ev'-ry morn-ing, _____ Let me

hold you in my arms for - ev-er - more. _____ You have
hear you whis-per soft-ly in my ear. _____ In my

Gm7 Am7 D7 B^bma7 Am7 Dsus4 D

The first line of musical notation features a treble clef and a key signature of one flat (Bb). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half). The chords indicated above the staff are: Gm7 (G-Bb-D-F), Am7 (A-C-Eb-F), D7 (D-F-A-B), Bbma7 (Bb-D-F-A), Am7 (A-C-Eb-F), Dsus4 (D-F-A-C), and D (D-F-A-B).

gone _____ and made me such a fool, _____ I'm _____ so lost in your love. And

Gm7 Am7 D7 Bbm7 Am7 Dsus4 D D.C. al coda

oh, _____ we be - long to - geth - er, Won't you be - lieve _____ in my song? _____

CODA

Gm7 Am7 D7 Bbm7 Am7

eyes — I see no - one else but you, There's no oth-er love like

Dsus4 D Gm7 Am7 D7

our love. — And yes, — oh yes, I'll al - ways want you near me,

Bbm7 Am7 Dsus4 D Bb C/Bb

I've wait-ed for you — for so long — La-dy, — your love's the

F C/E Dm Dm/C Bb C/Bb

on - ly love I need, And be - side me is where

F C/E Dm Dm/C Bb C/Bb

I want you to be. — 'Cause my love, — there's some-thing

F C/E Dm Dm/C Bb Gm7 C11

I — want you — to know; You're the love — of my life, — you're my

Dm Gm/D C/D Dm

Instrumental

La-dy. —

THE WONDER OF YOU

Words & Music: Baker Knight

Slowly, with feeling



1 When no - one else can un - der - stand me,
2 And when you smile, the world is bright - er.
3 You'll nev - er know how much I love you.



When ev'-ry thing I do is wrong,
You touch my hand and I'm a king.
My love is yours and yours a - lone,

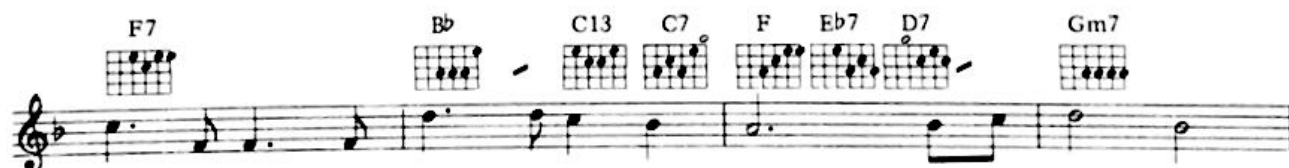
You give me love and con - so -
Your kiss to me is worth a
And it's so won - der - ful to



la - tion.
for - tune.
have you,

You give me hope to car - ry on,
Your love to me is ev'-ry - thing,
To have you for my ver-y own.

And you try to show your
And you're al - ways there to
Guess I'll nev - er know the



love for me in ev' - ry - thing you do.
lend a hand in all I try to do.
rea - son why you love me as you do.

That's the won - der,



the won - der of you.

you. _____

LET IT BE ME

(Je t'appartiens)

Music: Gilbert Becaud. Original Words: Pierre Delanoe
English Lyric: Mann Curtis

Moderately

100

WOODEN HEART

Words & Music by Fred Wise, Ben Weisman, Kay Twomey and Berthold Koempfert

Moderately (in 2)

Can't you see I love you, Please don't

break my heart in two, That's not hard to

do, 'Cause I don't have a wood - en

heart. And if you say "Good -

- bye," Then I know that I would cry,

May - be I would die 'Cause I don't have a

B $\flat$ 7 E $\flat$ A $\flat$ E $\flat$

wood - en heart. _____ There's no

Fm7 B $\flat$ 7 E $\flat$

strings up - on this love of

A $\flat$

mine, It was al - ways you from the

E $\flat$ E $^{\circ}$ B $\flat$ 7 E $\flat$

start. _____ Treat me nice, treat me

Fm7 B $\flat$ 7 E $\flat$ A $\flat$ E $\flat$

good, Treat me like you real - ly should, 'Cause

A $\flat$ E $\flat$ Fm7

I'm not made of wood, And I don't have a

B $\flat$ 7 E $\flat$ A $\flat$ E $\flat$

wood - en heart. _____

101 FEELS LIKE I'M IN LOVE

Words & Music: Ray Dorset

Moderately

C

My head is in a spin, my feet don't touch the ground, Be-cause you're near to me my

(2nd time) to coda

F

head goes round and round, My knees are shak-in', Ba-by, My heart it beats like a

C G7 F G7 C

drum, It feels like, it feels like I'm in love.

C

Ain't felt this way be-fore; but I know I'm turned on, This time it's some-thing, Ba-by,

F

I can't turn off, My knees are shak-in', Ba-by, My heart it beats like a

CODA

C G7 F G7 C

drum, It feels like, it feels like I'm in love.

G7 F G7 C

My knees shake, my heart beats like a drum.

D.C. al coda